THESIS

OPERATION (MONTAGE)

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To the Graduate School:

This thesis entitled "Operation [Montage]" and prepared by Robert Ira Mothershed Jr. is presented to the Graduate School of Clemson University. We recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture.

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ABSTRACT

The framing and editing procedures located with the motion picture medium presents not only a transformation device for devising architectural interventions but also promotes a more critical position for designating architectural meaning for contemporary culture. The process of administrating cinematic montage into the body of an architectural investigation, a cross programming of motion picture knowledge has to correspond. Cinematic montage, a form of film construction, exhibits the practice of organizing sequential collisions of geometry, ideas, and spaces. The principles of cinematic montage have the potential to structure architectural space by engaging a mass audience in an emotional understanding in its setting of events. By implementing those principles, a more responsive construct can be deployed.

The film industry utilizes a basic language for directing the viewer's attention. This vocabulary can be transferred to direct a building user's experience through the deliberate control of these tectonic components (1-frame, 2-movement, 3-scene, 4-cut, and 5-montage). While the normative condition for experiencing space is bound to a corporeal consciousness, film's inherent ability to represent a moving apprehension of reality suggests or implicates a way to intensify the directing and reading of architectural space.

Emphasizing or exposing the separation of viewing angles, composition, and optical relationships, cinematic montage can imbue the assemblage of building program and spaces with a more critical spatial itinerary.

By defining three concrete assumptions toward design and presenting a cinematic design philosophy, the ideology that reinforces this thesis investigation is grounded on one: the notation that buildings like cinema utilizes set of conventional codes that allows its spatial configuration to be manufactured. Second, the fact the material shaping of architecture is governed by the architect's ability to intentionally infuse multiple directives for legibility, and third, that the discipline of architecture is a manual/mechanical artform that emphasis placemaking as signaling device for humanity. Through the examination and investigation of how the mechanical eye (camera) performs and understanding the editing (montage) process, the creation of a unique environment is purposed to engage the spectator (viewer/user) with an authentic opportunity to reorganize the dimensions of imaginary and real space (the cityscape of Atlanta combined with a screenscape of cinema). The simultaneous viewing of films is literally superimposed on the skyline of downtown Atlanta. In this realm, a reciprocal relationship is manifested from both the audience's perspective-

and the city's point of view. The real development and introduction of cinematic montage was highly articulated within the silent film era and was employed by the Russian filmmaker (trained architect) Sergei Eisenstein. Montage occurs when a new idea is generated from the combination or juxtaposition of two opposing images.

This new idea emerges as an independent form from the two filmstrips when spliced together. This action accommodates an open reading. With the common definition that montage renders, the fragmentation and dissection of space (sight as well as site), a reconnection can be intricately assembled and re-establish something that was once endemic. By creating a new place out of something existing, cinematic editing (montage) constitutes a learned spatial device for offering multiple frames to coexist in one. The final product, an experimental film artist facility located where the former National Lead Industries used to refine and smelt Lead promotes the use of montage as the deconstruction of optical relationships by inserting a formal disjunction between time and space, and conventionally dismantles the order that technology assumes in typical cinematic situation. The material insertion of a transparent visual and physical apparatus (holographic screen window) set in between two defined locales manifests an

interplay of staged productions. This action opens the framing of architecture, city, and cinema whereupon the film editing construes a multivalent operation.

From this position statement/abstract, observation about a specific condition concerning the built environment and society can be accessed by stating a value judgment toward culture and be addressed architecturally by augmenting this situation. Meaning, contemporary culture at large has gradually acclimated itself toward the hyper-paced reception of visual information and architecture has failed to respond to the cacophony of media's every day ubiquitous presence. This methodology of layering montage onto spatial/social geography of Atlanta allows a hypothetical solution to be architecturally integrated and interwoven onto and through an industrial Brownfield site.

DEDICATION

I dedicate this thesis to my wife Martha. Without her encouragement, love, faith, trust, support and undestanding, school would not have ever been feasible.

ACKNOWLEDGEMENTS

I would especially like to Professor Patricio del Real for his academic direction, patience, and understanding. I cannot express how much he changed my view of school, architecture, and the approach to making a design perform. He helped me to see things differently. Also to my committee and all those who contributed during crunch time. I would especially like to thank Tyler Smyth, fifth year help, for all of his woodshop crafting, long hours of setting up and tedious decision making for fabricating moving devices. I also would like to acknowledge Patrick Flint, second year help, for his electrical hands, hard work, and dedication. Also , thanks needs to go out to Dr. Mark Charney for meeting outside the regular studio envorinment. Thanks to Dr. Jane Hurt for listening to my problems and offering an additional teaching assistant position. Thanks also needs to go toward the other studio mates whom gave crits, offered freindship, donated supplies, money, zip disks, and cd-roms. Thanks also needs to go for all those whom prayed for me.

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INTRODUCTION

This thesis investigation will explore how the relation of cinematic production (montage) can justify a new method of viewing architecture and to draw alternative operations for dramatizing space. Walter Benjamin, critic and philosopher states that haptic images are equal to retinal images (Benjamin, 240). 85% percent of the information our body and mind consumes is directly connected to vision. Our perception of life has been revolutionized through camera developments and cinematic technology. Cinema has become not only the greatest by-product from the industrial age but has become a modern ritual that displaces the barriers between different cultures, different generations, and different locales. Cinema's role within culture has many diverse polemical readings. However, film always registers a specific mark in historical time. When people gather to watch a motion picture production a collective effort is socially manufactured.

Within any film, the editing process used describes the actual construction. Film functions on a tri-partite schedule (image to image, image to sound, and image to sound). While images are constantly entering and exiting the movie screen, the actual synchronization occurs at 24 frames per second (O'Herily, 91). The making boundaries of film are virtually unlimited. The spectator's viewing boundaries of film is invisible because the

ever-shifting image is accelerated faster than the eye's persistence of vision.

Since the value of film varies, it could be suggested that the sealed world of cinema implies a realm of escape, entertainment, and voyeurism. Film's ability to transport narrative, beliefs, history, ideology, and propaganda makes it a paradigmatic model for visual consumption. Since culture is represented within a system of symbols, cinema's ability to script livable texts presents itself as a substantial aperture (window) for witnessing our post-modern world. The intensity of cinematic experiences must be viewed as a part of a fundamental revolution in experience that includes architecture. Architecture's built space can be culminated as a media of cultural expression. By directly focusing on the built-in components of frame content and the fabrication of film construction (montage), a revised construct can be measured and delivered through architecture.

Since the classical age of architecture (the Renaissance), the inscribing of architecture has morphed into a perspectivist's trade. Architecture like cinema provides a place for the eye to travel but not to rest. This idea can be translated into a statement where buildings are in a frozen state similar to that of a film still. The overall objective of this investig -

ation is to force a new view of a new building layer of Atlanta through a composed view and crudely overlaying a film precedent (montage). The premise of this research is written with an understanding that cinema has discovered a fictional space that is not attainable through traditional modes of pictorial vision (drawing, painting, photography, etc.) and the contemporary mode of built space is not attainable through traditional design (where form is ordered through geometry).

When comparing the motivation behind this experiment, Frederic Jameson, provides a perspective argument to understanding today's frenetic post-modern condition. He deploys three concepts that are central to connect film with architecture. He identifies that a political consciousness creates an opaque articulation between economic and cultural form. Post-modernism is a cultural dominant that is embedded with late capitalism with an oversaturation of media. This perspective favors a notation that how we build and market space educates man on how to function within the broad social environment. The critical ramifications of his third concept are that film affords a cognitive language for mapping. The architectural task of creating limits and boundaries codify a drawing of communicational space. This intersection obscures the traces

that are situated behind the obvious appearances of the material world. His discourse indicates the power to obfuscate reproduction with simulation and the power to blur reality with fantasy. Since architecture has an interest to arrest function with form (a modernist principle) , the shades of meaning can be based on contrasting these through the deployment of montage (a post-modernist attitude).

HISTORICAL BACKGROUND

Kircher

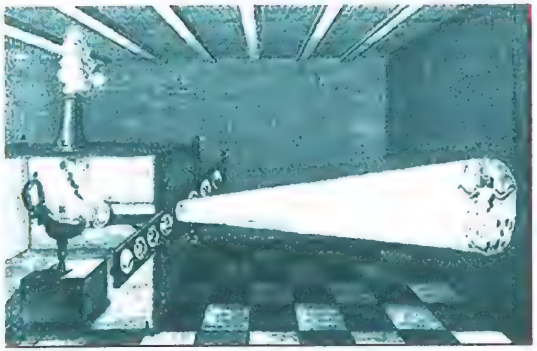


Figure 1. Athanasius Kircher's Illustration

Figure 2. Kircher's Magic Lantern, 1671

In 1671, Athanasius Kircher claimed that he was the inventor of very first motion picture production (Muller,1). In his Ars Magna, he provides an illustration of the story of Christ's death, burial, and resurrection (Figure 1). This presentation consisted of eight inverted slides that chronologically displayed his separate plates. His magic lantern utilizes a condensing lens, a candle, and a chimney (Figure 2). His name is synomonous with the invention of cinematography. His thinking motivated the possibility of movement within a linear format. The upright depiction was held in Amsterdam two hundred years before the first photographs were ever taken. This candle-lit lantern architecturally reconfigured how viewing space was going to be used from the magnification of a small image to a large projection. The scenes indicate a strong format for organizing continuity within a linear framed space. This drawing initiates a direction that has architectural ramifications because the underlying intent was to present showings for a large audience. Kircher's perspective sketch also introduces to serially appropriate figures onto a historical narrative. This pioneering of a storytelling layer combined with visual art generically postulates a foundation on how to convey meaning within culture.

Robertson

In 1797, Etienne Gaspard Robertson was given permission to present a magic lantern showing to the open public (Figure 3). This event occurred within an abandoned chapel located within the Capuchin monastery (France). The empty chapel was considered an ideal venue to sponsor traveling exhibitions. In Robertson's spectral showing, he presented a mixed media production combining phantoms, goúls, and specters. He incorporated mobile lanterns into his format by engineering several mechanical apparatuses that features front, side and rear projections. He also deployed smoke, mirrors, and other theatrical contrivances in order to attract Parisian patrons.

His material choice to display these moving images was on large pieces of wax coated gauzes. This semi-transparent material constructed a phantasmagoria to be physically experienced. In this situation, the audience was more actively engaged in the performance because the stage area was the entire space. Robertson traveled around Europe and North America to ultimately become one of the most influential media artists who pioneered the magic lantern with the social classes of his day. His imagination provokes a new reading of entertainment space by interacting with the immediate crowd gathering.

Figure 3. Robertson's phantasmagoria

Edison

Figure 4. *Annabelle, The Dancer,* 1895

In 1895, Thomas Edison presented to America *Annabelle, The Dancer* in Atlanta, Georgia during the Cotton States Exhibition. Being one of the most attractive demonstrations in this public offering, Annabelle Whitform performed a Serpentine dance (Figure 4). While Edison is denoted as the originator or genius for the entire the motion picture enterprise, he also supplied popular culture with commercial driven kinetoscope viewing parlors. These were located in New York City, Chicago, and San Francisco. From his West Orange Laboratory in New Jersey, he designed "Black Maria" (Figure 5). This place is considered as the world's first structure to be specifically designed for the motion picture production.

The slanted roof opened off of a hinge connection to admit natural sunlight to the stage. The entire structure could be turned on its axes to follow the sun's path throughout the entire day. The interior production stage area supplemented itself a neutral backdrop. Since the stage actors needed a high contrast light source for displaying their talents, the mechanical roof accommodated this spatial requirement. With light admitted from above, the actual visual reading of this recorded space allowed the moving image to be offered as a stationary focal point.

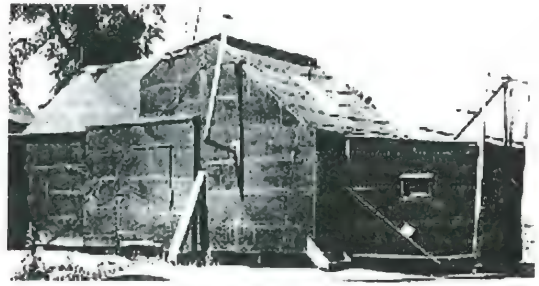


Figure 5. Black Maria, New Jersey

This space not only fostered change within the environment but it could be configured for different scenes and several props could always be inserted with he horizontal displacement of most wall locations. The history of modernity can be located within the celluloid production of cinema because it partakes in the new leisure culture that was emerging. The new spatial demands to correspond to this metropolitan form of attraction took a makeshift approach. Similar to Edison's studio, large music halls had instantaneously shifted their architectural program (Figure 6). This rise of cheap and unforeseen entertainment diversions cultivates a significant moments of a newly formed post Victorian bourgeois culture. The fact that film's new art form attracted its droves of new consumers, a new gathering house (cinema) for the general public needed to be crystallized.

Figure 6. Makeshift Theater

THEORETICAL BACKGROUND

Mechanical Reproduction

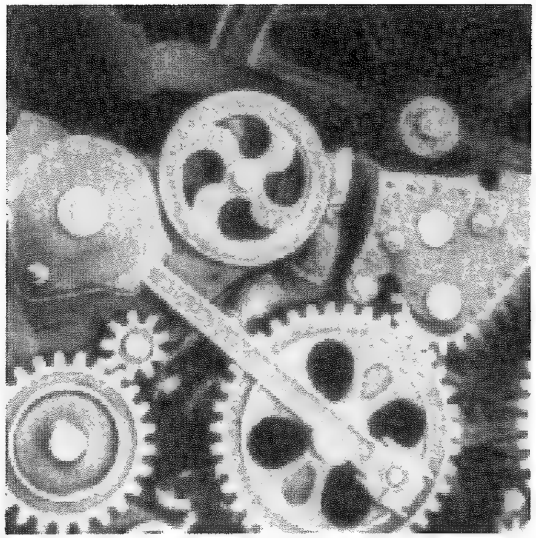


Figure 7. Engine with mechanical gears

Architecture and film are both consumed within a simultaneous collective experience. Walter Benjamin states architecture has never been idle and architecture has always presented the prototype of a work of art in which the reception is perceived in a constant state of distraction and buildings have always been a companion of man. His argument proposes that the greater the decrease in the social significance of an art form, the sharper the distinction between criticism and enjoyment by the public (Benjamin,234). Film allows a close relationship to architecture since the audience literally becomes the critic.

> Film is more successful than painting (a form of pictorial representation) be cause it is not directed toward individual contemplation. Film negates any static notation because images are constantly rotating in and out of the frame. This reception places the audience in a state of constant distraction. Buildings are gradually mastered by the habit of fashioning optical relationships between man and his environment.
>
> (Benjamin,239).

Our attention is never fixed within cinema, it is being directed (Figure 8). Architecture offers a tactile appropriation, meaning that we only notice buildings when a specific object is contrasted or juxtaposed. He states that we move around our physical

Figure 8. Simultaneous Collective Experience

environment in an absent-minded mode thus negating the exterior world and treating it as a passive endeavor. Film, as a form of mechanical reproduction, can assume a better understanding of the simultaneous collective experience because the sequencing of images provides a pre-determined response for a mass audience.

For Benjamin, the camera allows a different reading of viewing objects that the naked eye typically dismisses. The unattainable aspects can be featured with a greater precision with the lens. The cameraman metaphorically assumes a position of that of a medical surgeon. The cameraman greatly diminishes the distance between himself and the patient by penetrating into and onto the body (space). The cameraman can decisively manipulate specific spatial and social moments. This creates a powerful web for re-representing the nature of reality. The camera interrupts, isolates, accelerates and magnifies the performance of screen actors. This perspective introduces building as characters or objects that could be used to uncover the unconscious optics that exist in our contemporary condition and present a psychoanalytic treatment of space. Benjamin, in response in a projected space, sets out to redefine the meaning of "aura" in cult value terms, which suggest a particular ritualistic mode of observation when consuming a work of art.

Since the audience's participation is identified directly with the camera, the following quote has can be charged toward architecture with the inherent shock value that can be placed within the public sphere.

> The work of art becomes a projectile. It attacked the viewer. It gained tactile qualities. It therefore encouraged the demand for film whose element is diversion is primarily a tactile one that is based on the charge of scene that enters the visitor by fits and starts. It is upon this shock effect, cinema is based. (Benjamin, 240)

Benjamin's idea suggests that, although the situation of viewing a film turns the viewer into a bodiless observer, the illusory cinematic space gives the viewer back his/her body, as the experiential haptic and motor space provides powerful kinesthetic experiences. A film is viewed with the muscles and skin as much as by the eyes. Both architecture and cinema imply a kinesthetic way of experiencing space, and images stored in our memory are embodied and haptic images as much as retinal pictures . To ascertain this information more architecturally, both architecture and film have the capacity to mobilize masses of people. For this research, the nature of space has been programmed with a higher degree of superficiality. The contemplative immersion located within cinema is not presented for observation but for immediate gratification.

Electronic Reproduction

Figure 9. Piranesi, plate xiv from *Carceri d'Invenzione,* 1760-1766

> The past fifty years has taken on an invasion of media that has created a paradigm shift. This has profoundly affected the practice of architecture. Going from a mechanical to an electronic mode of reproduction, the photograph and the fax remain subject to the human condition.
>
> (Peter Eisenman, 556)

For Peter Eisenman this argument states that architecture overcame the mechanical model because it interpreted the values that society placed on vision. The new media values appearance over existence and this damages architecture's function. The simulation of what can be seen versus what is presently causes fundamental ambiguities. Peter Eisenman argues that the absorption of the perspective in the fifteen-century assumed a dominating position within the mechanics of representing space. He adds that Brunnelschi's one-point perspective invention was the vehicle by which anthropocentric vision was crystallized. This confirmed vision as the most dominant form in architectural discourse. Eisenman introduces a "Laconic" notation of space looking back onto itself as a type of disturbance in the visual field of reason.

Eisenman's treatment of Piranesi gets treated as one who has diffracted the monocular subject by superimposing multiple vanishing points where there is no way of correlating what is to be seen as a unified whole (Figure 9). Within modernity, cubism has also

undermined the picture plane's role and has flattened objects to be seen with the outside edges exposed. Eisenman suggests that the looking back in architecture displaces the anthropocentric subject for the object but allows the inscription of space to be dislocated. This would implement architecture as an outside, other text. The electronic fold for Eisenman creates a possibility to expose the presence of dislocation and thus refer an actual looking back. The fold for him produces a dislocation of the dialectical distinction between figure and ground. Eisenman calls upon Gilles Delueze, a critic of contemporary cinema, to make an insertion of creating affectual and effectual spaces. Affectual space in concerned with being more rational, more meaningful, and more functional while effectual functions, shelters, frames, and it thus aesthetic. Delueze calls out a new smooth space that strives for the "aura" that is found in cinema where the light can be found in darkness. This would provide a "gaze" that could offer a new assembly of seeing beyond mere vision.

The architectural and cinematic implications located within this notation of electronic reproduction provide an interior to exterior position of traditionally locating an audience and spectator. Since the reception for information can be inverted in hyperspace, the

Figure 10. CNN - Cable News Network , March 29, 2002 9:00 am

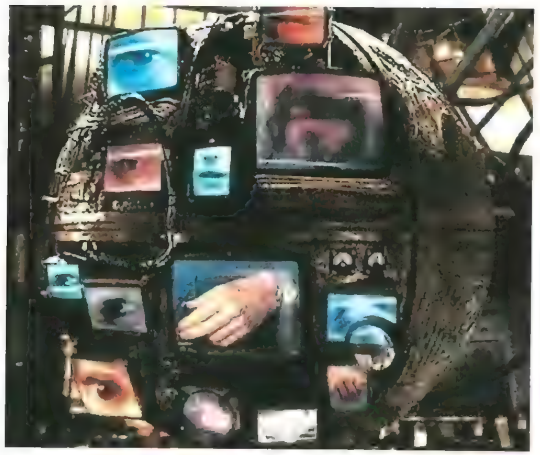


Figure 11. Lebbous Woods surveillance mechanism for the film *12 Monkeys.*

temporal shrinkage of space now subscribes to a virtual presence. The actual idea can be applied to a work of art and seen as a form of montage. The dissolution of visual information can be consumed in separate viewings simultaneously in different spaces. This information leads into broadcasting or transmitting live location to distant cultures in distant lands denoting a global presence. Atlanta's Ted Turner's CNN provides a contemporary form of casting montage through the haphazard display of visual and audible news reporting (Figure 10). Post-modern deconstrucvist Lebbous Woods architect designed a stage set surveillance mechanism for Terry Gilliam's 1994 *12 Monkeys*. This mechanical eyeball is construed around the notation of personal observation and public interrogation (Figure 11).

The Infrastructural Revolution : Television

Figure 12. Television Production, 1953

Post war America cities have received a spatial explosion since World War II. Engineering technologies have produced new social organizations that have been successfully implemented in attempt to modernize and restructure the country's landscape. New automobile road systems were modeled after Germany's autobahn had dispersed. Most if not all the urban density that existed was disassembled. This move to de-concentrate urban areas has dislocated most civic interactions. The new infrastructure presented a boom in suburban housing during these times and created neighborhoods that were erected around freeways, shopping malls, gas stations, and drive-in theaters. Society collectively participated in a new isolated form of life. The immediate tradeoff created a more distributed output of information. In 1947,the number of television sets that were manufactured in America was around four thousand, in 1953 the number was almost fourteen million (Figure 12). In 2001, the number is around two hundred and eleven million (Kwinter, 513).

The television engineered a natural environment for escape and preserved an event form from the monotony of commuter life. This new linkage from the home to the workplace demanded that a broadcasted market be established. Television compensated for a new way for people to interact. This new modality re-channeled an abbreviated form of

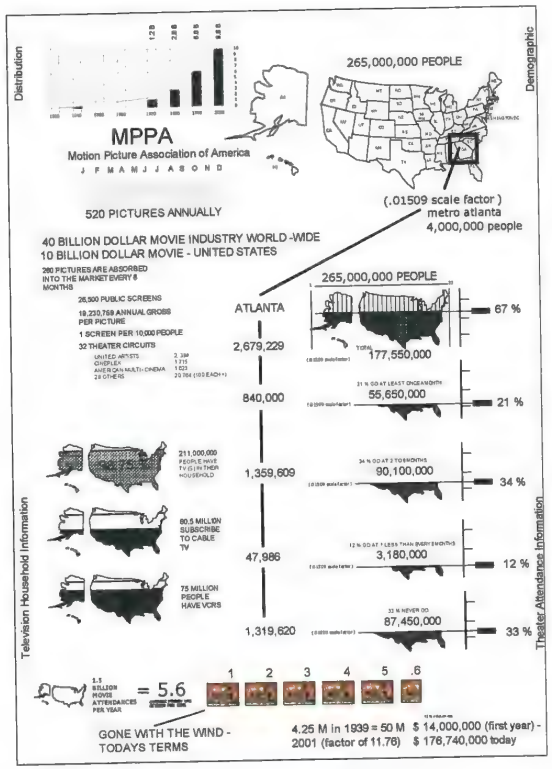


Figure 13. Entertainment Survey

suburban dread. This commercial framework for feeding entertainment into our households made a disarticulated space out of place. This reorganization of public entertainment artificially mandates a new interpretation for realizing our postmodern condition. Public and private life logistically functions from these communicational enterprises. This reductive reality is more equiped to foster entertainment for our imaginations. The foreground presence of television culture has developed into a phenomenal device that preoccupies our visual interest.

As a co-agent to cinema, video culture has risen to assume a similar outlook that pertains to the motion picture industry. In effort to verify the cinematic history of Atlanta, the classic film, *Gone With the Wind,* portrays a fictional landmark around and through the city. One can visit monumental Margaret Mitchell's house, drive on a car audio tour, view her gravesite, and recognize her own dedicated shrine on Peachtree Street. The drawing survey (Figure 13) maps the distribution of this classic in terms of yesterday's dollars and converted it into today's value. The first year running the motion picture grossed 14 million; in today's dollar amount this would exceed 176 million.

The dollar scale would place it directly second behind James Cameron's *Titantic* movie. The map indicates the proportion of theater attendees in both the United States and in Atlanta. The second tier of information compares how many television households have VCR's, cable entertainment, and DVD players (75 million people). 98.75 % of American households have at least 2 television sets. A scale factor (a multiplier of 0.01509) was used for converting the metro Atlanta population in relation to the entire country. There are approximately 265 million people within the United States and approximately 4 million of those live within the Atlanta metro area. In Atlanta's population, 3.2 million people attend a motion picture theater at least twice or more every six months. This survey drawing utilizes demographic information in order to convey a snapshot market picture. From the 40 billion dollar worldwide industry, 10 billion of that is consumed within the United States.

Cronenburg

Figure 14. Film Still - *VIDEODROME*, Cronenburg , 1983

This motion picture offers two main arguments in seeing postmodern society architecturally, politically, and spatially. *VIDEODROME* mandates a rubberized media landscape by featuring a specific moment when James Woods, main protagonist, literally pushes televisual space into a new configuration. The new boundaries that are presented in the film establish a new materialized form for the human body. The picture tube gives way to an elastic costume that reads as a soft intermediary material. The three dimensionality of this animated threshold repositions the glass tube as a zone for interactivity. The film transfixes this static realm and creates a dematerialized form by displacing a normalized character as one who is defiantly generic.

The political readings of this film are that "TV is better than reality", and the major corporations have the control to push our emotional buttons. Within the confines of this film, the media has become the message and reality is less than TV. The dark forces that this possesses are attributed to the destructive viewing of sublimated violence that the media brutally presents as appealing. This celluloid production engages contemporary man in pursuit of infinite physical pleasure through a visual medium. To elicit criticism architecturally from this one production, the motion picture provides a new set of spatio-

temporal forms. One can visually decipher from the image stills (Figures 14 and 15) that body's occupation within a framed space has been transported as a disjointed existence. The fact that cinema explores familiar objects and can penetrate transparent thresholds (television screens), provides a literal collision of recognizing unconscious everyday forms.

Figure 15. Film Still - *VIDEODROME,* Cronenburg , 1983

Tschumi

The Pleasure of Architecture

Bernard Tschumi finds pleasure in the dismantling of space and seeks pleasure in the violence of architecture, because it submits a possibility for change. This assertion implies that the encoding of violence into objects suggest a collision within a context and metaphorically implements a practice of destruction. Architectural programs, for Tschumi, have the capacity to determine a user's attitude. Tschumi states that the use of violence (broken rules) initiates a common practice for transgressing cultural expectations. His motivation to understand the occupancy of architecture preserves a readability of different expressions. He states that in cinema, our emotions are affected by the perception of violence (Tschumi,150).

He declares that the place for the body's position is inscribed in our own imagination, our own conscious in which that is an imaginary local. Space forces an identity on your presence that is marked upon by architects. This marking is subject to perverse treatment, which could radically shift our perception. Tschumi adds that the pleasure of violence is an ancient art form in itself and is indicative of every other human endeavor. Bernard Tschumi frames Le Corbusier as one who has transgressed a built form by solidifying the elements that channels movement into his Carpenter Center.

This genuine move to selectively interrogate the building front commands the provisionality of the promenade. The ramp marks the human involvement by directing people to become obedient to its physical form. This superimposition collects random channels of movement but deliriously victimizes its user. In this application, the body has been transgressed as a fragment.

Tschumi's notation of designing architecture is that it can be qualified as an organism that constantly engages intercourse with its users. For Tschumi, human bodies create violence with unexpected motions within a space by committing actions that push against the limits that were carefully established. In concluding this material, the overall contents of bodies violating space frames cinematic montage an organizational procedure for strategically confronting fragments in space.

Figure 16. Carpenter Center, Corbusier

Riefenstahl

Leni Riefenstahl directed and filmed *Triumph of Will* in 1935. This motion picture served an important documentary study of the 1934 Nazi party convention at Nuremberg, Germany. This motion picture introduced the leaders of this political party to the German people and the rest of the world. She was considered Hitler's favorite cinematographer. She worked in conjunction with architect Albert Speer in representing the historical landmark event. Speer, who joined the Nazi party in 1931 directed the lighting choreography and was given the task to generate monumental building aesthetics within the spectators' view.

This production exemplifies the visual impact that architecture and cinema can have when combined together. This new republic party gathering in 1934 displays the beautiful pageantry that the built environment and film can display. The misuse of propaganda methods helped control the impact of this culture. *Triumph of Will* extols the regime's ideological mindset where the communications vehicles of architecture and film transcended the conventional idea of spatial representation.

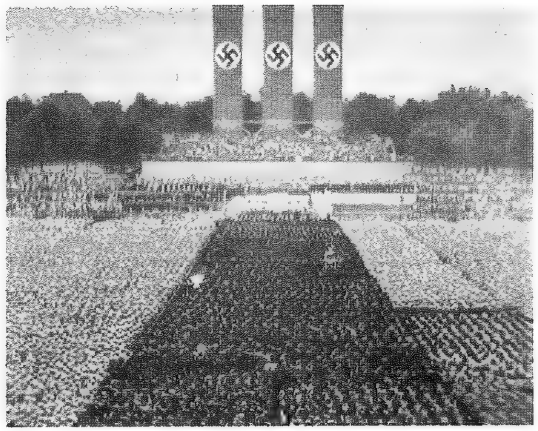


Figure 17. *Triumph of Will,* Riefenstahl

Manhattan Transcripts- Tschumi

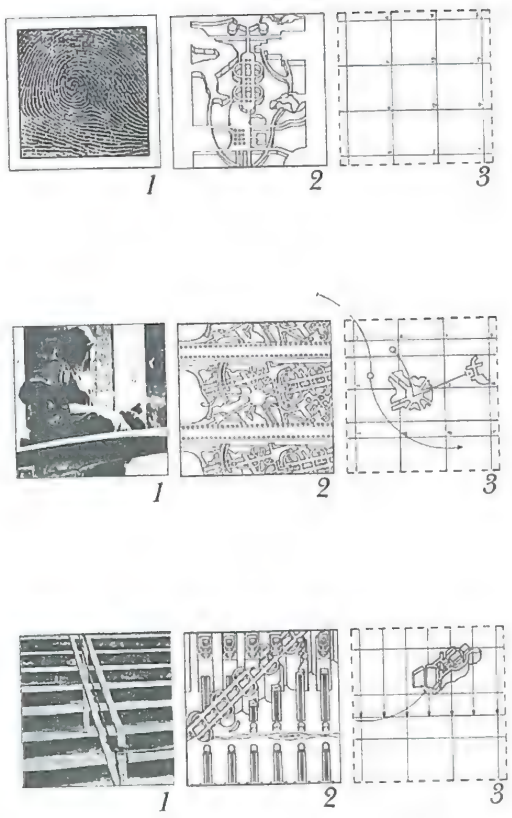


Figure 18. Manhattan Transcripts

In his drawing of the Manhattan Transcripts (Figure 18), Bernard Tschumi primarily identifies to administer the sequence of space as a way to structure event. His account of event is defined: as an incident, an occurrence, and a particular item in a program. Events can encompass particular uses, singular functions or isolated activities (page XXI, MT). In regard to modernist ideals, his concept of applying a transformative design operation primarily questions preconceived notations toward movement (Figure 19). His ideas offer a system of classification by establishing the frame as the chief ordering device. The frame itself conforms to a plurality of interpretations that associate seen and unseen events while simultaneously making a progression of sequences. This combined structure formulates an approach to forming episodes. With the practice of this procedure, a logical construction (configuration) can determine internal and external relations. The architectural knowledge sought within this reflection presents a linear mode of describing space, which promotes an event to be specified. This characterization could imply an implicit or explicit reading of spatial depth, mass, and surface. The accumulation of events could also suggest the nature of individual parts that define the whole (montage). This written account indicates that a space has one logic and events could have another.

Figure 19. Composite diagram, picture and section drawing

His attitude toward the 20th century states that man has lost unity between himself and objects, objects and events, and events and spaces. This notation would foster a post-modern idiom implying a true disjunction where architecture's meaning is not easily qualified. His analysis toward modernity provides a cinematic thinking that film abstraction has created an inventive catalog of editing space. Tschumi's work within this four part drawing series (the park, the street, the tower, and the block) theoretically frames the human body within a typological building scenario. While the series is based on the city of Manhattan, the final block series encourages a fragmented montage approach to re-representing his original drawing from that plated series. There are no traces indicated from the ordered panels. He ruthlessly distorts, and compresses the visual information into a total annihilation of information. The objective linear treatment of space was subjectively pulverized from the dissolution of picture grams, perspectives, plans and axonometrics (Figure 20). The end space represents an indirect transfer of scripting, storyboarding, and drawing a hyper sequence version of montage.

The transcripts introduce the order of experience, the order of time, and the order of intervals. By consistently adhering to a rational system of framing, Tschumi's critical

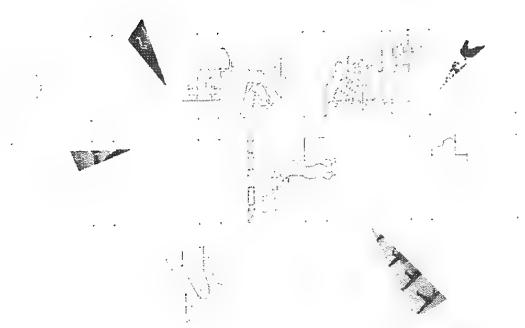


Figure 20. Manhattan Transcripts - The Block

Figure 21. M.T. , Reciprocity

deployment of formalizing specific elements (doors, facades, floors, roofs, walls, etc.) constitutes a fragmented cinematic mode of assemblage. The argument to reinforce this statement is determined by how the drawings are visually consumed. The drawings read from left to right promoting a seamless reading, thus enforcing individual contemplation. By stating that space, movement, and events are interdependent, his ideology commands architecture to be postulated in a reciprocal manner.

Reciprocity (Figure 21) is defined as the state or condition where a relationship is mutual. The influence between two parties gives and takes while the action corresponds to an influence (XXII, MT). The essence of thematically exposing this information is to document his film analogy approach. The individual pieces of framented construction force each shot to accumulate as a dynamic system for assembling visual and experiential discontinuity. For Tschuimi, the integration of narrative action situates a disjunctive harmony bewteen man and building.

New City Project – 17 x 22 Productions

Figure 22. 17 x 22 New City Project

This studio research project began by taking a cinematic production, *Gone with the Wind,* and is edited into a more modern documentary like reality. This ten minute video production merges three stories into a singular viewing experience. The first story introduces the idea of Atlanta before and after Sherman's famous violent attack. Views of the fabricated screen sets where directly intercut with mimicking camera footage. For example, there is a night scene that indicates Scarlet getting attacked from underneath a bridge overpass. This sequence is added to different views of an overhead MARTA track located on Peachtree Street. Another story that is juxtaposed within the movie is the overlaying of Big Sam's voice onto James's journey down through a park space. This sequence was added a contemporary rap song by Jermaine Dupri's "Welcome to Atlanta." This converted viewing material is conflictual because time is fragmented, voices are non sequential and in reality a homeless person was not acting as a Hollywood star.

Another story (narrative) added to this motion picture was the viewing of the reconstructed train depot in real civil war times versus the renovated existing one. This reading subscribes to the depot as once a destination, now an artifact. While the movie addresses social issues between different social classes and ethnic groups, the project is

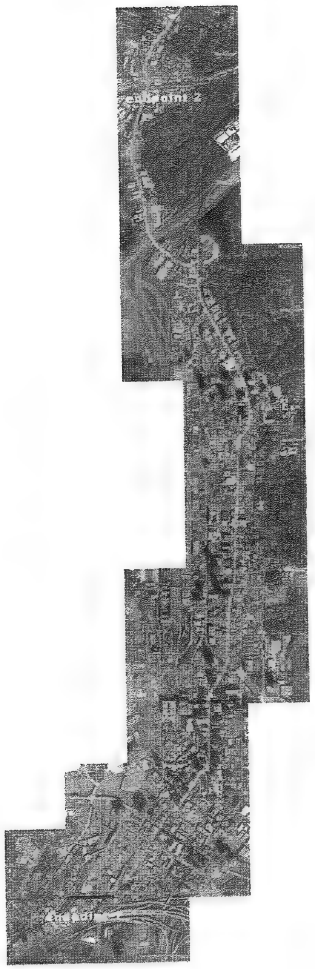


Figure 23. Peachtree Street map indicating pedestrian and vehicular camera recordings

paramounted on the notation that one class is more privileged than the other in itsopportunity to live in a certain type of space. This collision of material materially displays the ramification of societal economics that negate actual time or event. The architectural context advocates a dual reading of how this separation constructs interior and exterior worlds. The primary process of editing was explored through the actual site of downtown Atlanta and representations of Tara.

Without regard to a specific script, the deployment of montage can be specially indicated three times. One is the scene where Rhett Butler has a grip of Starlet's head that was equally dispersed providing an imaginary connection between scenes. The second is the bridge episode where mechanical distortion was applied to affecting the frame. The third is when the intervals of Margaret Mitchell's estate were pre recorded and re-recorded from television onto camera to television then back to camera. From this exercise, technical knowledge was gathered and served as an editing foundation for orchestrating the duration of time with the duration of image space (frame).

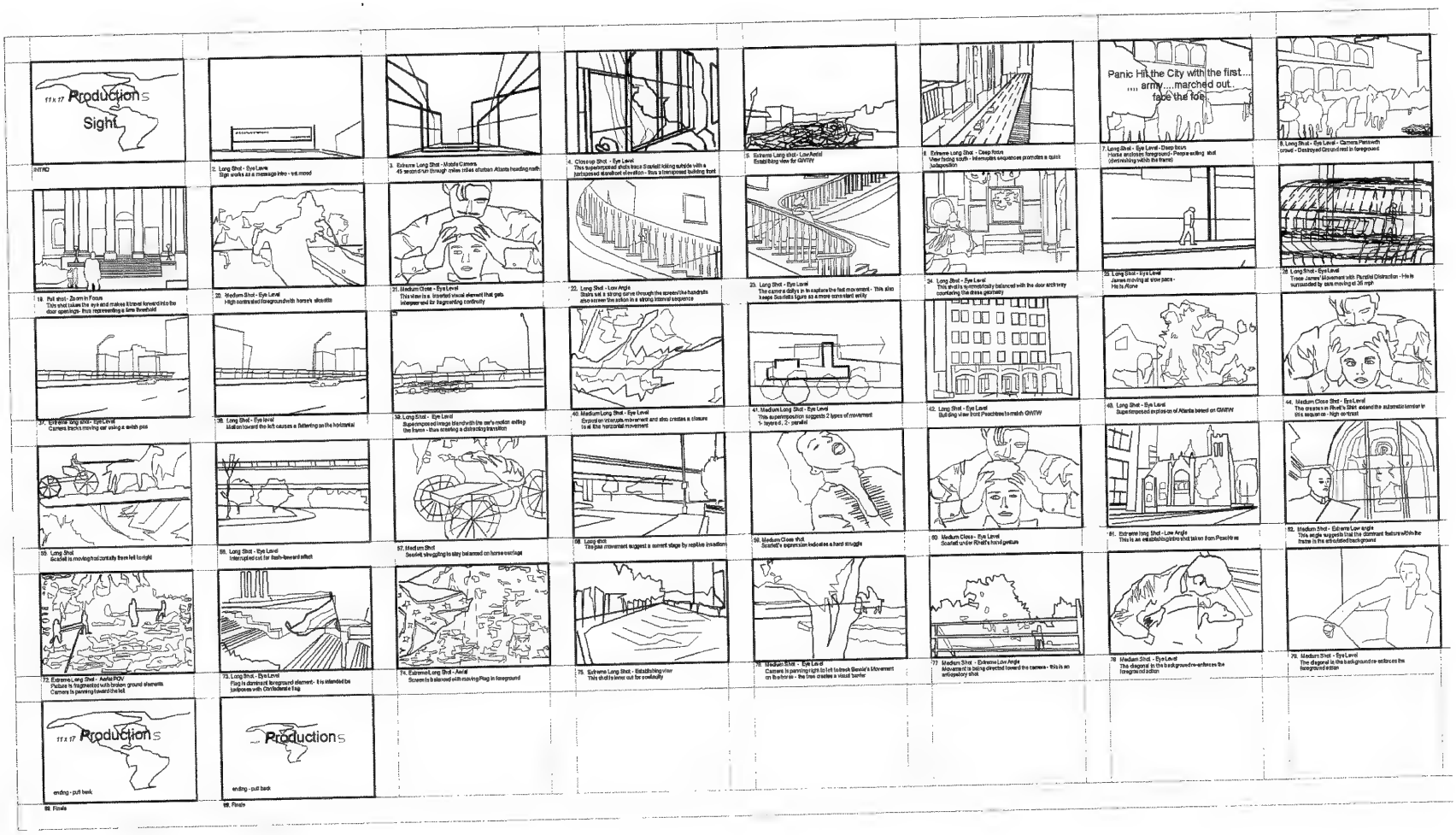


Figure 24. Edited Story Board Plate 1

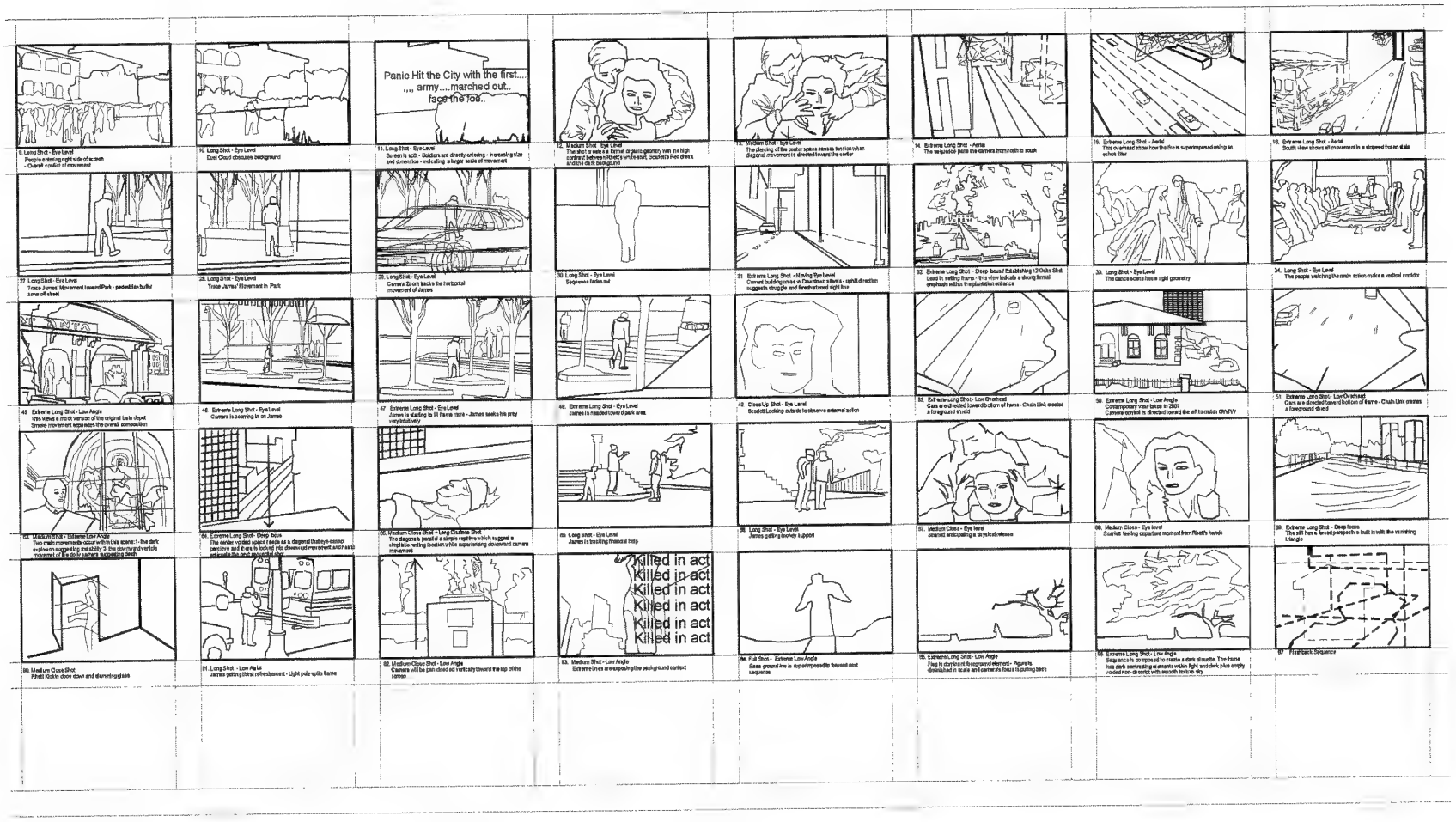


Figure 25. Edited Story Board Plate 2

CINEMATIC CONSTUCTS

Narrative

Cinematic narrative can be denoted from a style of editing that is used with any motion picture production. The film editing process typically can be located within a realist or expressionistic fashion. The format between the two varies. Shots or scenes are spatially and temporarily linked through the construction process. To explicate the basic typology of cinema, the character of how a film is composed profoundly determines the narrative type. The aim for realist cinema is almost considered documentary like in its final product. The overall style is very unobtrusive and is inclined to focus more on content rather than the actual manner of how the viewing is manufactured or manipulated. This particular style has an invisible, seamless aspiration for its participation. The subject matter is considered more supreme than the technique or calling attention to itself. Realist cinema works to present a wider range of interpretation by promoting the concealment of its actual making and ultimately strives to show an ambiguous format. Anything that distracts attention (editing) is suspended.

Expressionistic cinema is more concerned about spiritual or psychological truths and therefore the editing is usually defined as flamboyant. The directors often feel that the material is best conveyed by the actual distortion. The external material world offers the best source for this application. The camera becomes the best tool to comment on

subject matter as a method of emphasizing the interference with nature. This type of production is commonly associated with a more subjective and more personally abstract thus making the viewer more passive. With a high degree of manipulation, the narrative structure can be set up as an alternative format for classical open (realist) productions. The best alternative display of questioning the formal approach to editing can be seen in part four of Eisenstein's most noted *Battleship Potemkin* (see appendix B). The continuity of time and space within this six-minute scene has over 160 different cuts.

Figure 26. Expressionist Photo Still

Since the beginnings of film production, the early pioneers of this art form had a specific agenda. This desire to present fantasy with reality has assumed a critical approach. The first expressionist pioneer was a French magician named Marie Georges Jean Melies. He took his work on as special effects professional who on a large scale produced an illusionary world. He began showing theater films from 1896 onward where the editing incorporated transitional fades, dissolves, slow motion, stop motion, superimpositions and double exposures. In 1902, A *Trip to the Moon* is remembered as his greatest art piece (Figure 26). The first realist directors are the two French brothers named Auguste and Louis Lumiere.

They mastered a documentary style that still exists today (Figure 27). They would stress the ordinary events of everyday items. They would be paid for their travel explorations to South America, Africa, and Asia. The footage they returned with attracted droves of new filmgoers. In this light, the observable distant world was spatially relocated in the downtown commercial district of Paris. They originated color films and were the very first to internationally market the cinematographe (combined camera and projector).

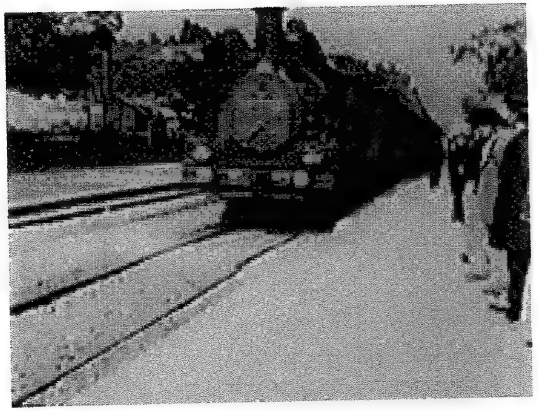


Figure 27. Realist Photo Still

Movement

Figure 28. Retinal image

Movement in film is an optical illusion. "Movement" in film is not simply what happens. The director has several means to convey motion. What differentiates a great director from one whom is mere competent is not just a matter of how action unfolds but how things are told. Everything located within the frame is a symbol. The information has to move the story forward. The audience has to engage the screen action in some form instinctively or intuitively. The cinematic frame determines the viewer's attention while simultaneously revealing a suggestive code of information within a specific duration. The form of movement has to resonate meaning. The three types of movement are frame movement, camera movement, and mechanical distortion. Benjamin states that haptic images are equal to retinal images (Figure 28). Cinema combines both.

Figure 29. Photo still, *L'Avventura*, Michelangelo Antonioni

Frame Movement

Psychological films often employ movements in and out of the depth of an image, especially to create a sense of tediousness and futility. Shots of this sort require anticipatory set-ups, which reinforce these qualities, for the eveidence can be seen when the destination of a character's movement has happened long before it is completed. The endless

Figure 30. Dance Movement

succession of doors, fixtures, and hallways implies,among other things implies the repetition of the frustration one may be experiencing. Much of their meaning in shots like this lies in the duration: space is used to suggest time (Figure 29).

Physical contest such as brawls, sword fights, and oriental self-defense methods are often "choreographed" with considerable kinetic grace and elegance (Figure 30). The kung-fu sequences staged by Bruce Lee are particularly stylized, almost like a dance where significant movements in and out of the frame either create vacuums or fill them, thus suggesting important psychological ideas (Figure 30).

Figure 31. Photo still, *Waterfront*

The movement of one actor can throw off the balance of the picture ,since the original framing is preserved. A sense of loss is suggested by the spatial vacuum. When an actor or actress is in the picture the void is filled. Downward motions suggest danger, vulnerability, and insignificance, for the characters are sent into those "inferior" portions of the frame which tends to symbolize these ideas: motions suggest danger, vulnerability, and insignificance. When characters are made to move downward direction, a sense of tension and opposition is often suggested, for the eye's natural tendency is to move

Figure 32. Photo still, *The Garden of the Finzi-Contins*,Vittorio De Sica

Figure 33. Photo still, *Shame*,Bergman

upward over a composition.In this shot (Figure 31, *On the Waterfront*), the sense of resistance and entrapment is reinforced by the enclosing walls on both sides.

Movements toward the camera are usually aggressive,while movements directed away from the camera tend to suggest diminution or a lessoning of danger, courage, significance. When characters move toward the camera, as in this shot (Figure 32) portraying a Fascist rally, the movement is perceived as threatening and hostile, for the Fascists seem to invade our personal space, violating our sense of security and privacy. At close ranges, the hand-held camera tends to be jerky or unstable. The rocking suggests the motion of the scene action. Shots like these almost always symbolize instability, impermanence, and transition (Figure 33).

Movement- Shot Construction

Figure 34. *The Matrix*, Extreme Close-Up

The different cinematic shots are defined by the amount of subject matter that is included within the frame of the screen. Realist directors generally like to use preserve the spatial continuity of a scene. This is where our sense of where details can fit into a larger given space. Hence, such realist filmmakers favor the longer shots because of the relationship between people and their surroundings. Expressionist directors like to use closer shots, which fragment real space into a series of detailed pieces of the whole. Within the development of cinematic montage, a working knowledge of detail shots, angels, and lighting can augment the understanding of movement. This section of research is composed around the ability to capture a moving image and elaborate upon the composition frozen within the cell structure (shot). The shot is specifically designated as the building block for editing. For the purposes of this study, the deconstructions of the shot making process was eaxamined in Wachowskis' movie *The Matrix.* This examination promoted the intentional readings of the two filmmakers. In this story direction, the narrative creator proposed two worlds to coexist in one (virtual and actual).

An extreme close-up shot elevates the intimacy within a frame by magnifying an object several hundred times. This promotes a significant relationship between the character and the audience (Figure 34). The legitimate theater cannot offer this because of the

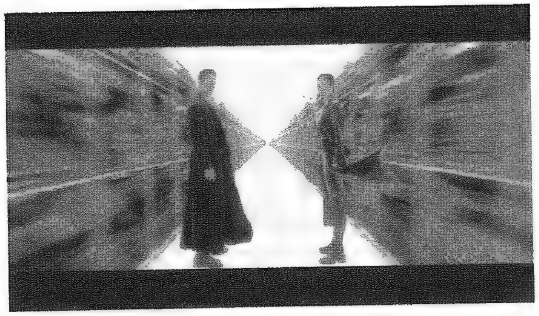


Figure 35. *The Matrix,* full shot

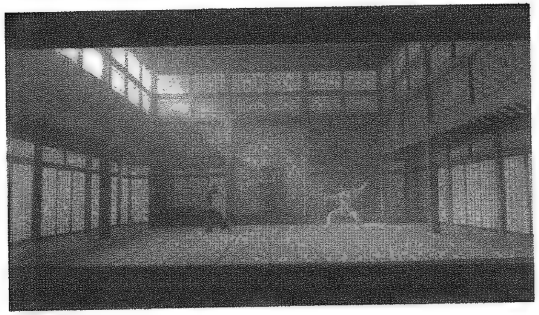


Figure 36. *The Matrix,* deep focus shot

Figure 37. *The Matrix,* Anticipatory camera set-up

relative distance to the stage is much greater. This range for the viewer spatially frames a bodily feature while elevating narrative action. The full shot barely includes the human body (Figure 35). What this shot allows is a reading of immediate context. The deep focus shot captures close, medium, and long-range information in one frame (Figure 36). This is a relatively new practice was discovered by Orson Wells. This shot preserves or gives a sense of unity. Camera distance variations allow either an open or closed reading of a space.

The camera functions as an editing device through its position relative to the screen action thus making the viewer create placement. One method of this notation is the Anticipatory set-up. The placement of the camera seems to suggest fatality or predestination (Figure 37). The dramatic action is easily pre-determined. Another method is a freeze shot. This shot is composed of a single frame that gets reprinted a number of times on the filmstrip which projects an illusion of a still (Figure 38). The third camera set up is situated in an interstitial location thus forcing a rack focus. The blurring of focal planes direct the viewer's eye to travel with that area of an image that remains in sharp focus (figure 39).

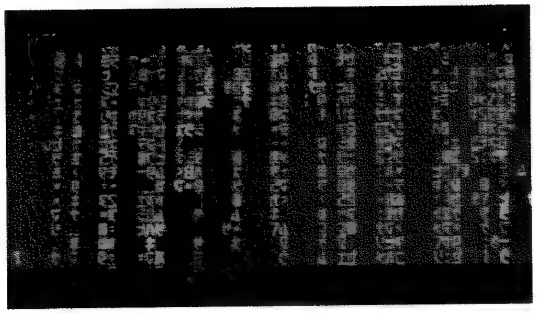


Figure 38. *The Matrix,* freeze shot

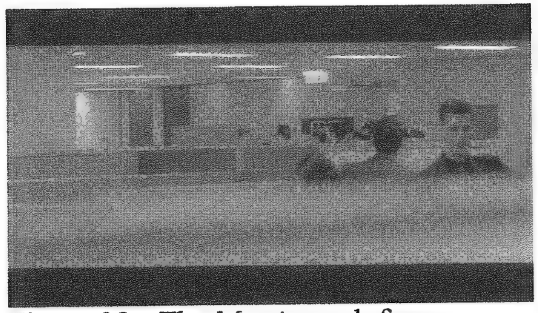


Figure 39. *The Matrix,* rack focus

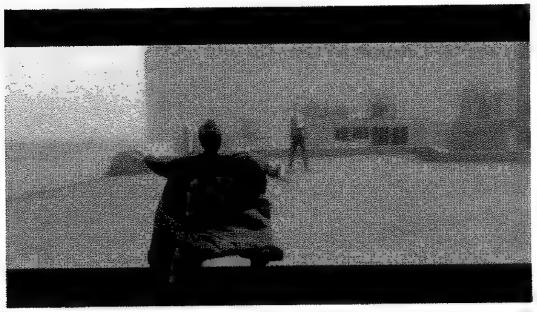


Figure 40. *The Matrix,* loose framing

Within each shot, the framing of screen action compels a loose or tight construction. Loose framing (Figure 40) usually occurs in longer scenes. The major shot within a movie, a mis-en-scene, is usually spaced out that the distribution of the subject material has considerable latitude of movement. Tight framing usually occurs in the placement to medium close shots (Figure 41). This shot is so carefully balanced and harmonized that the actor has little or no freedom of movement. Often directors will deploy a wipe shot (Figure 42) to edit narrative and spatial information. This device is usually in which a line travels across the screen pushing one image off and revealing another. The framing of space can be read architecturally by acknowledging the typology of frame openings (windows) as an ordering mechanism.

To extend the framing of screen action, the angle from which an object is photographed can often serve as an authorial "commentary" on the subject matter. A picture of a man photographed from a high angle actually suggests opposite meanings from a low angle. The subject matter is absolutely identical in each image, yet in terms of the information we derive from the pictures, it is clear that the form is the content, and the content the form. Realist directors avoid extreme angles. They usually taken from eye level and

Figure 41. *The Matrix,* tight framing

Figure 42. *The Matrix,* wipe shot

Figure 43. *The Matrix,* bird's eye view

tend to be the norm. Expressionist directors are not concerned with the clearest image. They prefer the most extreme angles, which almost always involve distortions. Both type of directors know that the audience identifies with the camera lens. The realist tries to make the viewer forget that there is a camera while the expressionist guides a psychological and dramatic appropriateness.The point of view a camera locates, fixes and coordinates where the action can take place. The bird's eye view is a highly expressive, God-like perspective that implies destiny and fatality. This is destiny's greatest angle. In this frame construction people appear ant-like and insignificant (Figure 43). The high angle gives a viewer a general sense of a spatial overview. This shot construction is not too overwhelming position and the camera is usually placed on a crane. This shot also provides an omniscient point of view (Figure 44). The eye-level shot provides neutral position, which implies no presumptuous treatment and eliminates value judgment (Figure 45). The extreme low angle heightens the importance of the subject and the spectator is made to feel insecure. This shot (Figure 46) inspires fear, awe, and respect (propaganda films). The oblique angle is a literal tilt of the camera that suggests transition, tension, and impending movement (Figure 47). The natural horizontals and vertical are forces into diagonals and this angle causes a violent disorientation.

Figure 44. *The Matrix,* omniscient high angle

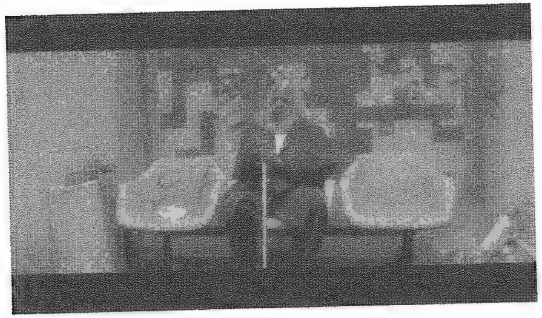


Figure 45. *The Matrix,* eye level shot

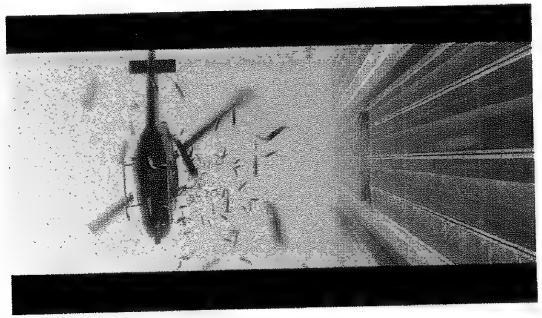


Figure 46. *The Matrix,* extreme low

The style of lighting is usually geared closely for the theme or the mood in either film or architecture. In film,darkness suggests fear, evil, the unknown, and misery and light suggests harsh reality, disillusionment, clarity. Some directors like to invert these (Hitchcock, Godard). The realist favors an exterior, outdoor environment where there is hard edge quality and they prefer obvious light sources of a window or a lamp. The expressionist director deliberately distorts natural light patterns. They use light source from below where a silhouette effect can suggest romantic context or confined entrapment. Using light to cast shadows typically either one or two field conditions. One is the high key (Figure 48) and the other is the high contrast (Figure 49). High key creates a bright even level of illumination and high contrast creates a figure ground approach by expressing dramatic streaks of blackness. In conclusion to this section, a treatment of how a space get framed articulates a suggestive architectural approach because the environment will always cast communication on some visual level.

Pans can emphasize solidarity and the psychological interrelationships between people. A camera may rotate back and forth to frame the dialogue. The Swish Pan involves camera movement so rapidly that only the blurred images are recorded.

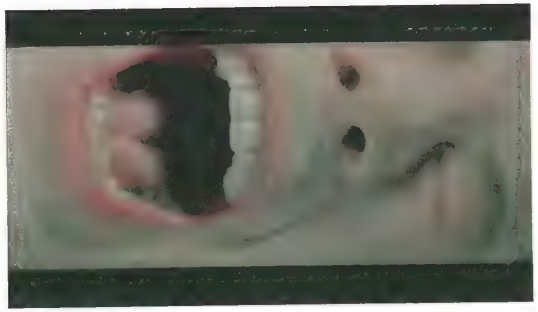


Figure 47. *The Matrix,* oblique angle

Figure 48. *The Matrix,* high key

Figure 49. *The Matrix,* high contrast

This takes more time than a cut. A swish pans work to connect one scene with another with a greater sense of simultaneity than a cut can suggest (Figure 50). Pans are unnatural in a sense, for the human eye moves in a similar manner, it jumps from one point to another, and tends to skip over the intervals between points. Pans in extreme long shots are especially important because they allow the viewer to see the great vastness of locale. The Reaction Pan is a movement of the camera away from the central attraction. This is usually the taken form the speaker. In order to capture the reaction of an onlooker or listener as in most case scenarios, this pan is an effective way of preserving the cause-effect relationship between two subjects, for a straight cut from one shot to another would tend to emphasis separateness.

The pull back dolly (Figure 51) begins by showing a restricted area.Then by withdrawing fom that area the camera reveals some important detail which acts as a sudden revelation to the viewer. The technique is especially useful in suspenseful scenes. The pull-back dolly is often used to establish important psychological as well as physical information. In *Clockwaork Orange*, Kubrick's opens with a close-up of Malcom staring boldly at the camera. On the soundtrack ,we hear his confidential commentary, which establishes

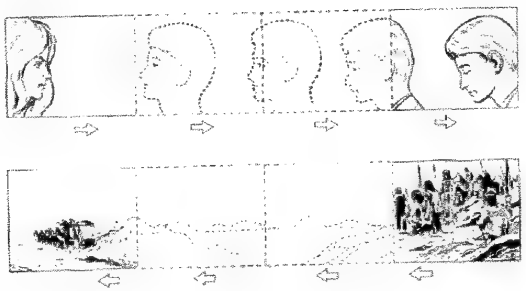


Figure 50.Swish pans- close and extreme long shots

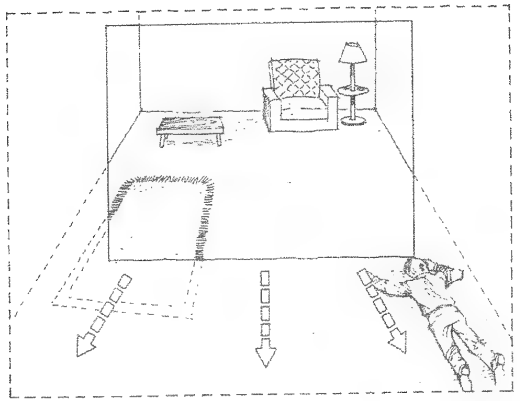


Figure 51. Pull Back Dolly

an intimacy. Pschologically, we become his confidents. Once this intimacy is established, Kubrick pulls back, and offers us the view of the room. The audience implicitly trusts that the camera will be aimed at the area of greatest interest and that the most important element of an image will appear near the center of the composition. By introducing movement out of the frame into the edge of the composition, a director can take his audience by surprise as a useful shock effect. Action dramas generally avoid movement into the depth of the image in favor of lateral movements,which emphasize speed, decisiveness, and excitement. These shots are usually brief. The amount of time required to move from side of the frame to the other is minimal. In *The Matrix, s*hots like this are generally employed in chase sequences, and are edited together at a rapid-fire rate.

Mechanical Distortion

There are five basic types of mechanical distortion used to alter the framing of cinematic space. One is where animation is used to photograph each frame separately. This graphically intense reproduction method uses cells or mattes to displace motion. Fast motion is the second form of mechanical distortion. This practice accelerates

Figure 52. *The Matrix*- Camera Path, *SLO-MO*

the frame speed within each shot. Slow motion is when the speed is decreased. Reverse motion utilizes a backward sequence of frame direction. This method shows how space can be converted with time. Freezing the frame represents all stops in movement. This significant feature emphasizes the relative narrative information. Slo-Mo is the process John Gaeta (Director of Photography) employed within *The Matrix.* He used 1/1600 Th of a second of film speed to generate the virtual camera scenes.

The understanding of cinematic movement utilizes a code by framing motion that augments mechanical movement. The framing process of transfers the persistence of vision into a habitable construct for design by communicating the production of motion imagery. This medium associates a convention of working knowledge for montage because the overlapping and cutting devices of editing details format a possible construction method. The formal procedure of montage is to to transfer angles, shots, and lighting into a syntax. Editing provides a bridge for this translation.

Editing

Film editing is basically a connecting method. The purpose of editing is to logically displace time and condense the duration of unnecessary shots. The editing process simply allows the arrangement of shots, sequences and scenes to be articulated in a form or style that best allows the medium to be manipulated from the director's hand. From this point of view, there are two main internal kinds of logic that are represented within the practice of film editing. They are issues confronting continuity and discontinuity. Continuity is the kind of logic that is implied in the association between shots. Cutting to continuity refers to the ability to make smooth transitions between camera angles and frame composition. Discontinuity is a kind of logic that thematically displaces the dramatic or emotional logic between shots or scenes. In this instance, the continuum of reality before its is photographed appears obtrusively fragmented. The greater the distance in changing viewing angles quantifies the greater the size gap of connecting the two different filmstrips together.

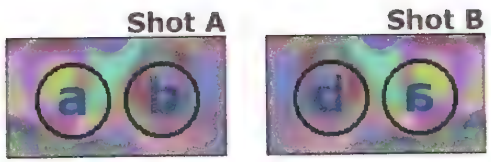


Figure 53. 180-degree rule

Since the assemblage of film is considered a method, a basic vocabulary is used to conventionally construct individual parts into a linear whole. Editing, in general, utilizes the crosscut, jump cut, and flash cut as a simple way to alter different scenes within a production. The cross cut suggests that staged sequences are taking place

Figure 54. 3 Gang 16mm Film Splicer

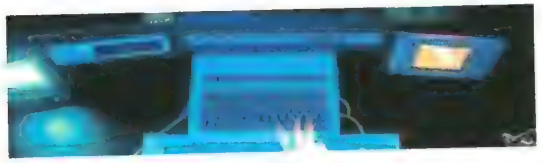


Figure 55. Digital editing

simultaneously. In narrative terms, the constant alternation between shots formulates a dialogue in different locations. The jump cut is an abrupt transition between shots. This deliberate type of editing is not just disorientating but presents the interruption as a suggestion that represents an inserted visual moment or brevity. The flash cut suggests a period of past or future time. This editing principle, in narrative language, blurs the notation of time by inserting non-sequential frames into the immediate story episode.

There are several basic rules that maintain a fictional coherence of cinematic space. One is the 180-degree rule (Figure 53). Although a camera position has been vertically reversed, the action continues almost unnoticed, because if A and B are persons, they appear to occupy the same relative position. This type of shooting occurs along an imaginary axis. In art cinema (*Battleship Potemkin*), or more contemporary versions of alternative narrative (*The Matrix*), 360 rules degrees are loosely constructed by linking autonomous scenes with extreme transitions. This film type assemblage is considered more violent in its viewing and therefore the narrative logic appears unrelated. The practice of film editing has also developed from a hands-on approach (Figure 54) to more of a digital practice (Figure 55). In both cases there is synchronization of sight, sound, and picture through the unrolling of different hierarchal channels.

Figure 56. D. W. Griffith, Advertisement

MONTAGE

Early Cinematic Development

The whole of film is an organic structure. D.W. Griffith originally introduced the American version of montage. His idea characterizes montage as a practice of considering time as a form of movement and the measurements located within film are considered either concurrent or convergent intervals. In his 1918 production of *Intolerance,* the relative dimensions of space are accelerated through different centuries occupying different civilizations. He superimposes different epochs cut from Babylonian times (chariot race) with two American racecars. Time is ultimately contracted into a present world. The indirect variable that diminishes these parts are wound up in the set of contrasting ends. The distinction that defines montage is the identification of unity, which infinitely frames a rapid rhythm of alternating actions, locations, and distances.

The soviet school of montage picks up after the American idea. Within this school of montage the use of using rhythmic intervals employed by integrating the collective motivation that hides directly behind the history of revolution. The school was considered the real foundation in recognizing a consciousness that nature affords to the human totality. This school symbolically associates a new construct for the editing transition process. In basic polemical terms, the school introduces the notation of image move-

ment as a break from the generic empirical understanding.

The school scientifically deployed a mathematical formula to film editing. They incorporated the Golden Section's Caesura as a method to visually determining a pathetic approach. This development of the pathetic forms a division between subject matters. The interaction of one man to a crown, one ship to a fleet, day versus weeks, sea versus land, movement going left to right, vice versa, etc. was primarily examined to create a binary language. The school's intellectual involvement looked at how framed material could upsurge the image power that already existed. This pursuit led to a set of principles that could be considered to have set up independent ideas of montage but still practice an interaction of how parts (intervals) relate to a narrative whole. Dizga Vertov, one of the early montage theorists, advocated the entire development by erasing how sensitive material was going to be previewed. He equated the production of machinery with the production of man.

Another Russian filmmaker named Vsevold Pudovkin, utilized the key process of linking film with design as an architectonic model for film assembly. He used individual

shots as building blocks for psychologically guiding the spectator. The arrangement or linking of pieces had to be configured in a manner that would produce a specific idea. Lev Kuleshov, Pudovkin's colleague and mentor presented the idea that film art is a language. After the Boleshik Revolution, Kuleshov formed a workshop that would arrest raw film stock. This extremely limited supply of negatives supplied an opportunity to re-edit and formulate a new process of transformation. He created a new form of expression by deconstructing the footage in attempt to generate a critical methodology. This de-structuring presented a new discovery that Pudovkin and Eisenstein learned.

This had two major strengths for the Soviet art form, one was the inherent information in each frame and the other was its relationship to other pieces. Film art was directed to stimulate different reactions socially and politically during this time and also became to be seen as a formalist approach to this public medium and the Lenin's government started to control the output that was previewed. His legacy established a negotiation of the cinema actor in comparison to the theater model. Kuleshov found that the new actor presented itself as an organ for the new definition of modern life, one that is predicated on mechanization. He perceived Constructivism based on machine art.

The Production Art theory at this time suggested that the artist create an objective reality from the things that the environment produced. Film was translated as a technical base medium which an industrialized mode of production and processes of assembly transformed the artist (director) into engineer. Editing is considered the real foundation of film art. He described montage as the meticulous construction of interdependent preplanning that sought to resolve the raw material into constituent elements long before the film was ever assembled.

He also maintained that the audience would only recognize a theme when the director could locate a specific phenomenon. Each depiction would have to explain a new relationship that would reveal this idea. His approach contrasted to that of Eisenstein's collision of form where the juxtaposition informed a new relationship. He deployed symbolic montage for making the cognitive associations between intercut scenes. This demonstrated a metaphor within a film's reality. Pudovkin transformed the actor's function within the demonstration of montage. In Pudovkin's film, *Mother*, the main figure, Pavel, receives a note that he would be set free from prison. Instead of getting a facial view indicating joy, we get a scene of nervous play of his hands, then shots of a nearby

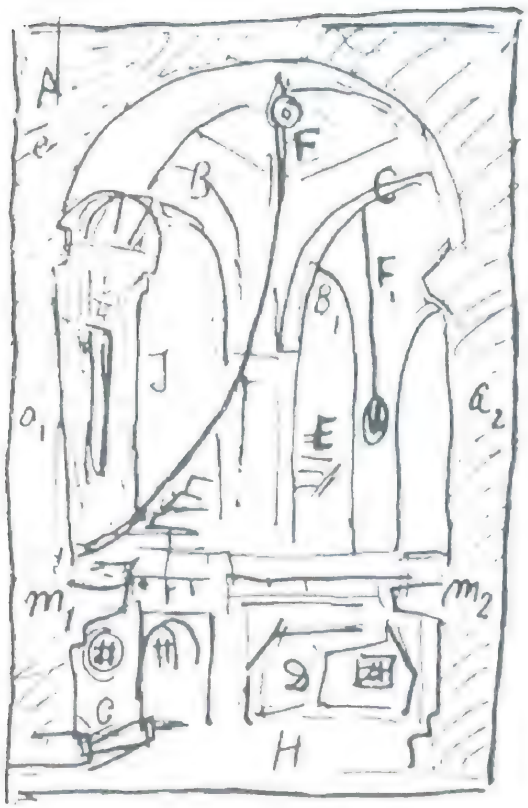
swollen river, then a sunlight playing on water, then birds splashing in a pond, and finally a child laughing. This intended selection of material indirectly expresses an emotional discharge by superimposing a myriad of diverse images. In representing architectural terms, this new-formed set of relationships achieves a new material environment by exemplifying a tectonic logic that models a dialectical language. Within the physical world, architecture can be conceived of an apparatus that changes the context by way of intervention and interfaces with a revised building program with new activity.

Eisenstein's Montage of Attractions

57. Piranesi, 1743 ,Dark Prison, Plate from *Prima arte de archetture prospettive*

Sergei Eisenstein was trained as an architect. His language was founded on Marxist dialectic, where the interaction between objects codifies a distinct movement. Being a first generation film teacher, he primarily worked within silent motion pictures. This era afforded him to not only treat images as words but also thematically expound his formal architectural training. In observing composition, he instinctively turns to Piranesi as an architect to model his film practice (Figure 57). Piranesi construes multiple vanishing points that provoke conflicting visual information because the reading on this one space has been compositionally pulverized. He learned from this etching how to dismantle the picture frame. He wanted to expose different readings from a recorded space by fragmenting pieces and parts and within that process reveal how things may relate at different scales (Figure 58).

In Eisenstein's *Battleship Potemkin9 (Appendix B)*, the editing makes the action more powerful, and it noted as being one of the most agitatational all-time film productions. There is no smooth continuity between the cuts, and there is hardly any match-on action. He did not just limit his perception of editing to just a style or technique, he employed an architectural approach for defining intervals and directing movement. He created imaginary lines that a viewer might travel upon when watching. These paths

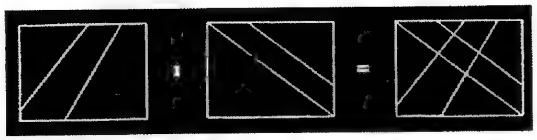


58. Sergei M. Eisenstein, diagram of Piranesi's *Carere Oscura*, ca. 1947

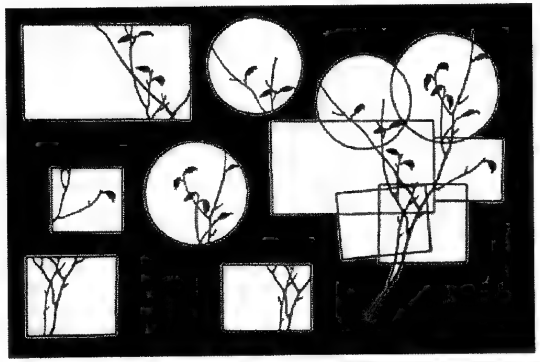
were setup up as moving objects within the narrative. For example, within *Battleship Potemkin*, he uses the baby carriage as a formal device that gets intercepted toward the culminating action.

Eisenstein's editing is very emotional. The patterns that Eisenstein makes are a montage of collisions. One shot being very different to another. For him, when an image succeeds another instead of lying alongside it, the exchange is less perceptible because of the instantaneity of the transition. Instead of looking at the basic juxtaposition of one image that has replaced another, Sergei Eisenstein's theory of montage utilizes a ruthless elimination. He sought out and exploited what Hollywood would call discontinuities. He staged, shot and cut his films for the maximum collision set from shot to shot, sequence to sequence. Since he believed that only through being forced to synthesize such conflicts does the viewer participate in a dialectical process.

James Monaco, film writer, states that a dialectical process creates a third meaning out of the original two meanings of the adjacent shots. Editing thus has only two fundamental methods: cut and overlap. The dialectical process is inherent in any montage, conscious or not. Still pictures cannot be put together solely with regard to



59. Sergei M. Eisenstein, diagram of collision



60. Sergei M. Eisenstein, diagram of framing composition

the rhythm of the succeeding shots. Any kind of montage is defined according to the action it photographs. Sergei Eisenstein maintained that the meaning of a sentence is the direct dialectical interplay of shots. Conflict was important to him because it took on a specific form of expression. His trademark produced tense, violent rhythms and made a principle of combining individual images.

> Just as cells in their division form a phenomenon of another order, the organism or embryo, so, on the others side of the dialectical leap form the shot, there is montage, by what, then, is montage characterized and consequently it cell—the shot? By collision. By the conflict of two pieces in opposition to each other. By conflict. By collision. (Eisnstien, 75)

He viewed each shot as possessing a potential energy and examined the direction of movement in pure visual terms (Figure 59). Two shots between each other offered kinetic glue in which he later elaborates upon (metric, overtonal, overlapping, rhythmic, and intellectual). The emotional content: happy versus sad, dark versus light, slow versus fast, small versus large, close versus far, and right versus left mandated a syntax when spliced together. The synchronization that he employed, when used properly, manifested a precise complexity because of the ambiguous reception laid between two opposing compositions. With each new combination, the film spectator has to comprehend and

decipher. This is where the new idea of meaning arises. Eisenstein obviously deploys jolting sharp images together where there is no closure of form and allows a spectator's mind to be psychologically penetrated. His fragmented approach reflects a compositional dynamic that intensifies his staged action. His shapeless philosophy mirrors an unbalanced relationship between organic forms and rigid sequences (similar to Piranesi). This fluid naturalism casts a fragmented three-dimensionality where the intellectual syntax (his films and his discourse) is spatially blurred.

Eisenstein enjoyed the idea of creating images that were multivalent in nature. This assertion can be valid because he uses Japanese Haiku as an example for sketching impressionistic thoughts. These are considered shots for him, and they also represent perfectly finished sequences. The combinations of these words are systematically arranged and configured for open readings. The building blocks of words as images force disjunctive literary and architectural relationships. Eisenstein later borrows from one of his major sources of Le Corbusier's theory, Auguste Choisey's *Historie de l'architecture*, on which the architect had relied in his elaboration of the *promenade architecturale*. He wanted to incorprate Le Corbusier's (Figure 61) lyrical spatial intensity where precisely

61. Sergei M. Eisenstein, middle, Le Corbuseir, Left, Andre Burov, Right, Moscow, 1928

controlled itineraries are conditioned. Eisenstein had commanded his most notorious theatrical performance on the Odessa Steps for the film *Battleship Potemkin.* In this specific editing sequence (see appendix B), he contrasts lights with darks, vertical lines with horizontals, lengthy shots with brief ones, static with dynamic, and traveling with stationary. This edited scene screams with extreme violent action that guides the viewer into a state of confused mental state of ecstasy. One that can be architecturally reckoned with Piranesi's etching.

Eisenstein's Typology

62. *Battleship Potemkin*, 1925, Metric montage

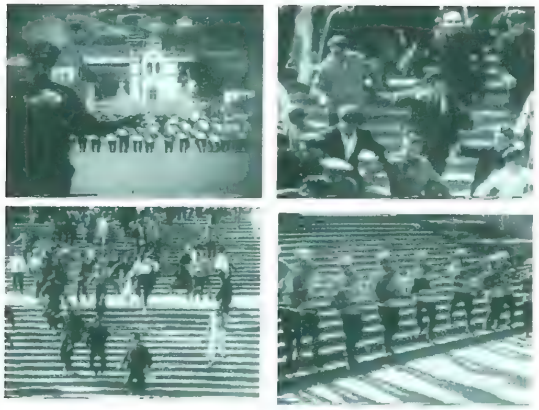
The narrative storyline of *Battleship Potemkin* is a three-part story of a mutiny of sailors who rest within the navy's port station while a massacre of innocent citizens are being annihilated by the Czar's armed forces. This outdoor scene of bystanders and military troops is celebrated on the St. Petersburg's Odessa steps. The categorical definitions of montage reveal the editing construction within this political un-resolvement. This example embodies most theories that are aesthetically subscribed to montage. Eisenstein's typology of montage occurs on a metric level where the determined tempo of the editing

63. *Battleship Potemkin*, 1925,
Overtonal montage

64. *Battleship Potemkin*, 1925,
Overlapping montage

is dictated by the duration rather than the content. The shortening of shots increases the tension resulting from the scene and the uses of close-ups promote a more intense sequence (Figure 62). Overtonal montage refers contrasting elements of the light and dark dialogue that is presented in each frame. This is where emotions severely change the course of an entire scene. In this film sequence, it can be detected when the young mother is carrying her child to plead for mercy (Figure 63). This shot emphasizes the powerlessness that the townspeople have.

Overlapping montage is where shots scenes open up at various points. Sometimes these are at odds with each other. It pushes the narrative forward but creates a greater exploration of how space functionally directs mood. This operation pushes the contents by offering different angles of the same screen action (Figure 64). Rhythmic montage refers to a pace of images that are generated from cut to cut. This visual pattern portrays the beat of opposing forces that arises from the non-progression of action. This can be qualified within the Odessa step scene when the soldier's march down the step's in one quadrant of the frame and the towns people are frantically attempting to escape from the other quadrant of the frame (Figure 65). Intellectual montage refers to the semiotic relationships that are symbolically charged within an iconic representation.



65. *Battleship Potemkin*, 1925,
Rhythmic montage

66. *Battleship Potemkin*, 1925,
Intellectual montage

By linking this idea with editing, a metaphorical juxtaposition occurs. This insertion of visual displacing narrative content is seen after the large guns have fired toward the city and the Lion's movement is photographed in conjunction with crumbling explosions (Figure 66). This 1925 production took four months to script, shoot, and edit. This academic illustration indicates his great directional ability to communicate the visceral power that cinema assumes.Montage presents a hybrid construction of activities set within one event. The physical context of the stairs allows another linear device to connect a logic of sequences. The allegorical content can be composed into a guise for questioning the visual reading that gets staged. In the edisode, editing montage informs the detail parts set within a structure of overlapping intervals.

CASE STUDIES

Corbusier

Figure 67. Interior view of Villa Savoye

Figure 68. Exterior view of Villa Savoye

For Le Corbusier, cinema and modern architecture construct a similar relationship between a viewing subject and a viewed object. While cinema marks a revolution in spatial representation, modern architecture marks a complementary revolution in spatial articulation. Movies and modernist works of architecture both function as machines for modern seeing. Villa Savoye (Figures 67 and 68), for example, is an apparatus (like a cinema) that privileges the eye over the body, movement over stasis, and fragmentation over unity. Every window is a lens, a purely visual opening. Circulation is a poetic event of movement, orchestrated by ramps and spiral stairways. The house acts as a dynamic and shifting catalyst to experience, not as a static and finite center of experience. Le Corbusier's contempory villas often resemble motion picture storyboards; instead of plans and elevations, he offers a succession of perspectives discovered by a traveling eye, similar to a camera .

Le Corbusier's *"Passage Int'erieve "* always offered a more austere choreography of flowing sequences of movement and perception via partial spaces and intersecting perspectives. This action forms a static whole within the intended image. Architecture, like film, has to offer "multiple choices', observers must individually map out their own plane of circulation.

Figure 69. Photo stills ,*The General Line*

In the only interview that Le Corbusier gave during his time in Moscow, he expanded on his dedication and evoked the common ground between his work and Eisenstein's "Architecture and cinema are the only two arts of our time. In my own work, I seem to think of Eisenstein does in films. I should like to take this opportunity to express all my admiration for Eisestein's principle of freeing events from all that is uncharacteristic or insignificant. This insistence on essentials not only raises his work above mere narrative, but also raises the everyday events that escape our superficial attention (running milk to piglets) to the level of monumental images. For instance, the procession of *The General Line* with its dynamic porticoes. The practical needs of agriculture are more splendid than those needs of the bourgeois" (Cohen, 49).The colossal movie was turned out to be an international epic.

Andrei Burov was a follower of Le Corbusier and worker directly under Eisenstein. Burov adopted the French architect's modern style in a small model construction and re-represented it to a mass audience who had no real knowledge of this type of building. Le Corbusier explored the correspondence between cinema and modern architecture thoroughly, yet his modernist understanding of the topic hardly informs the contemporary (or post-modern) observer. Le Corbusier clearly sought to develop an architecture that would

correspond to the spirit of his modern age. He appropriated its transportation systems, its production systems and its representational systems.

> Cinema is important to architects not in the manner of a tool, but rather in the manner of a lens. As long as the discussion of cinematic architecture focuses on the intent of architects, its position within a general architectural discourse will never exceed that of an anecdote. That said, however, historical attempts to appropriate the cinematic medium into the built environment should not be disregarded altogether, for such work offers a foundation on which to build a more thorough understanding of the relationship in question. More often than not, consciously, cinematic architecture is like static interference, which distorts a potentially clear image without altogether destroying it (Cohen, 49).

Figure 70. Parc de la Villette in Paris

In 1983, Tschumi's design competition proposal for Parc de la Villette in Paris included fire engine red architectural follies. The actual color was derived from the Russian Constructivists. His series of park elements were connected with a "cinematic promenade." The frame worked vistas that mimicked a translation of film unrolling onto an unused parkscape. While the entire structure is laid out on an arbitrary grid plan, the superimposition of visitor spaces creates a disjunctive spatial relationship between different programmatic areas. His neo-avant guard approach is qualified as a spatial narrative that was inspired by Russsian filmmaker Kuleshov. This park project was to set itself as a prototype of the 21st century. The plan called for the expansion to be built in multiple phases.

The paradigms that this scheme was derived from allowed him to be commissioned to insert his fragmented creation into a more iconoclastic piece of construction. This nonsequential cutting technique that was thought in film school was clearly manifested as the basis from which the design took place. The essential post-modernist fragments were layered events where spatial devices such as rotation, insertion, and compression were formerly deployed. The relationships between these pavilions constitute a more montage-like way of programmatically creating provocative structural relationships. From

Figure 71. Le Fresnoy addition

the sequencing of architectural events to establishing a contextual site dialogue, he virtually framed isolated objects. The project reveals a panoramic text or active viewing strip as visitors tour the park.

Tschumi's Le Fresnoy addition project also transfers the idea of editing into design by leaving the existing structures intact and only transforming the space with a continuous intervention. The overlaying terrain becomes the new inserted medium. Tschumi speaks of an "architecture-event" rather than an "architecture-object." The interstitial space between the new and old roofs becomes a place of fantasies and experiments (exploratory film works on space and time). Aspects of this in-between interval are not without precedents. His scheme for Le Fresnoy activates an undefined area. Concerts and film screenings will take place in the space in between the new and old roofs, in that unbelievable landscape of residual space, a new event is produced not through collage and recollage but through cross-programming and trans-programming.

> We drew on some of the forgotten heroes of the twentieth century. Frederick Kiesler's design for Kael Capek's multimedia theater production of "R.U.R." In 1923, he combined theater, film and various other graphic information systems into a new opportunity forcing the human body to recognize a more significant interpretation about bridging the senses with imagination. In this "Project for a Cinema" (1930), Kiesler used a horizontal film screen on the ceiling and roof, celebrating another dimension of the building. (Firm's website)

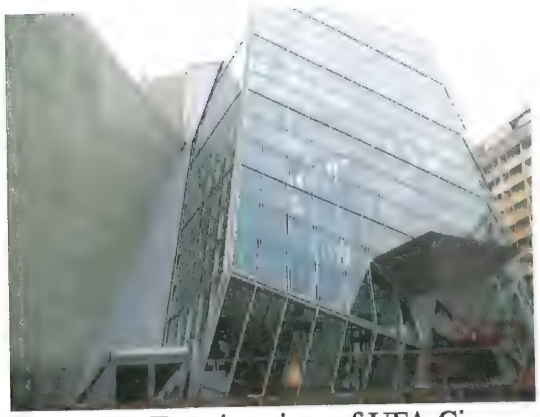


Figure 72. Exterior view of UFA Cinema, Dresden, Germany

The French film critic Andre Bazin coined the term film as a "window to the world". This metaphor for architecture is applied as a direct transference and implies the reading of the human eye (a transparent door that allows vision into an interior mindscape). The UFA Cinema building alludes to a windowless façade where the firm advocates an in-between viewing state. The foyer is this aquarium like glass structure is employed as a movie trailer before the actual watching of a film. This public space surpasses cinemas built over the past few decades because a time element was deployed (duration). The journey to the viewing is balanced upon the actual arrival into the auditorium.

Figure 73. Interior view of UFA Cinema, Coop Himmleb(l)au

The observer is privileged to visit his surroundings in more numerous ways because the depth of space has been specifically measured to that of camera movement. A constant shift of viewpoints complements strongly contrasted-programmed areas. The UFA cinema functions on a direct relationship between the sensory perception of feeling and seeing. The interior represents a cinematographic logic where focus and perspective changes. The composition of forms project stark contrasts of high versus low, far versus near, narrowness versus wideness. This blurring of spatial boundaries enlarges our immediate perceptions, thus creating an optical subconscious according to Walter Benjamin.

The overall building configuration acts as open public sphere dedicated to the immediate urban locale that extends itself into the structure. This extension of the UFA Cinema in Dresden, Germany augments the notation of montage as a spatial device for organizing form, ideas, and geometry.

From the city viewpoint this is similar to joining filmstrips. The architecture is a literal screen where five coordinated projectors display fragmented distortions of cinematic motion. This sets up a visual prelude for media artists and the general public where the conventional frame is displaced along the discontinuous reading of the building profile. The cinematographic image has been transformed as a spatial element. It is expressed as an unstructured, fragmented projection. Moving images that pan in conjunction with the crowd movement destroys any temporal continuity within the complex. By streaming heterogeneous movements across the open body of space, the architecture reveals a contorted desire for visual consumption.

PROPOSAL

Setting

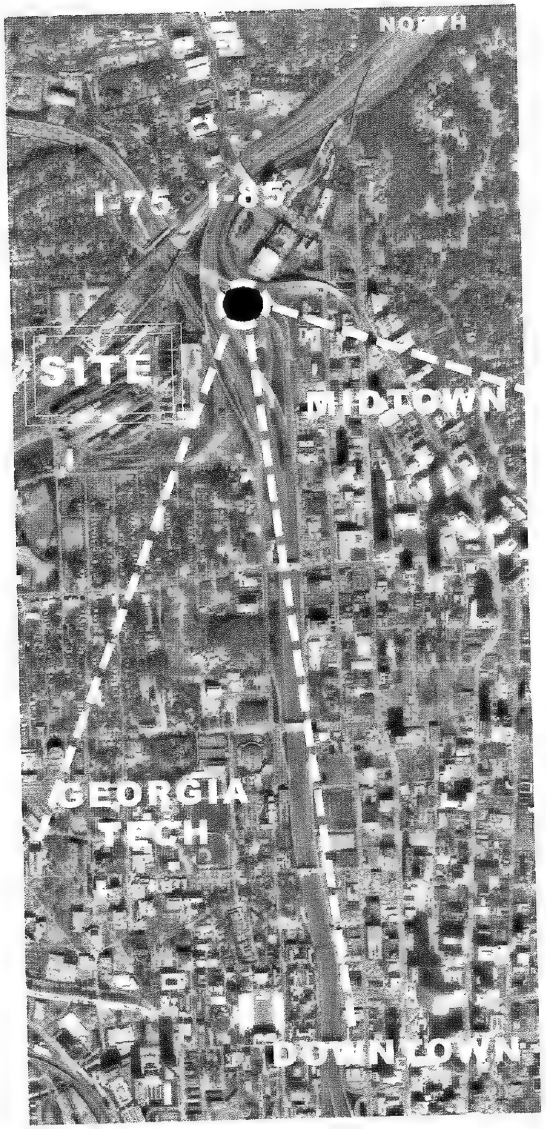


Figure 74. Site Location Map

When entering the city of downtown Atlanta from the north, most cars travel through the intersection of Interstate 75 and Interstate 85 (Figure 74). This congested freeway junction sets up the first visual reading of midtown and downtown Atlanta and also establishes a physical threshold. This framed view is guided along the north/south interstate retaining walls. The vertical commuter corridor bifurcates the heart of this urban area. This section cut through the city appears as a never-ending stream of movement. Within this immediate threshold into the city, a metamorphosis is occurring architecturally, culturally, and economically. This northwest upper section used to house the Atlantic Steel Company (Figure 75). The industrial history of Atlanta can be pinpointed to this area. The registered context offers a rich narrative to understanding this locale. The identity of this space was forged when DIXISTEEL decided to build a foundry on this 120-acre plat. In 1901,the physical scenery of this manufacturing plant was injected into the landscape long before any of the world wars had unleashed.

The rising economic expansion and war effort added opportunity to grow the company. Within the first ten years, the company doubled in building size, employees, material output and earnings. In effort to stay afloat after the Great Depression, the company worked within red figures. In 1931 the company lost a profit of 156,000 dollars.

Figure 75. Atlantic Steel, NW Atlanta

Figure 76. Demolished Atlantic Steel Site

With new management reassigned in 1933, the plant progressed back into a secure market with net earnings of 54,274 dollars. In 1938 the movement through the site was displaced. Mecaslin Street was closed off to allow another building expansion of Atlantic Steel. In 1940, the lower immediate section of this property was re-named Homeland Park because the first commercial league of baseball had achieved a national title. To the property west of this area, the Atlanta Water Works visually stands above all neighboring buildings as a physical landmark to the city's growth. The north area surrounding the site features low-scale high density worker's housing units. The southern railroad connector that diagonally intercuts the site directs all rail shipments toward the northeast vicinity out of the city. The enigma that haunts this area is the conversion of the old steel mill property. The final closing of this company was when the furnace was shutdown in 1990.

The dismantling of this utilitarian structure erases a memento to the community of periodic business development. The clearing (Figure 76) of this Brownfield site has scripted a cycle of both death and re-birth. The new Smart Growth city that has been planned for this area has a 10 billion dollar budget. The scale of planning on this property proposes

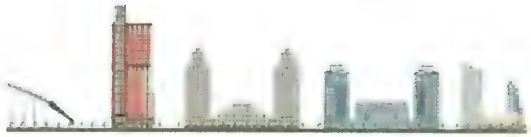


Figure 77. Proposed Building Development, elevation view indicating new bridge on left

a pedestrian friendly atmosphere where residential, retail, commercial, and office zoning venues will extend the city's growth once more (Figure 77). The architectural designers behind this parade of new business homes have construed a developer's paradise. The new population estimate for this newfound city is twenty-five thousand people. The only fragment that has been left undisturbed from this superfund project is the thesis site location (Figure 78).

Figure 78. Thesis Site Location looking South

Site Description

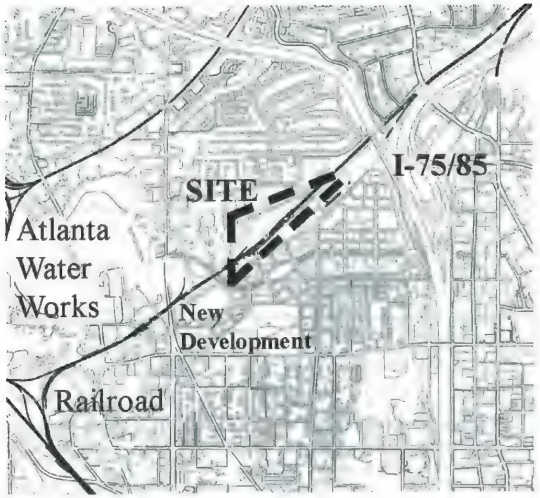


Figure 79. Northwest Atlanta Location

The selected site was discovered in attempt to locate the photography district located off of Marietta Street. The initial site discovery undeniably has montage attributes in its own present form. This statement allocates how the public views this property. People who visit the site violate the law by trespassing the fence gate in order to express an idea or mechanically reproduce someone else's. The are two types of people who visit the site. These are either spray paint artists or photographers. The selected site for exploring cinematic montage parallels the railroad easement with an overall triangular configuration (Figures79 and 80). The 5-acre tract of land was found as an abandoned industrial shed that was decaying against the new site work that was being proposed. With new graffiti markings (Figure 81), the oblong triangular site profile is situated directly north across the track border on the corner of Bishop and Mecaslin Streets.

Figure 80. Existing site rendering

The investigation into the empty property reported the site's Lead content was recorded as the nation's highest (Moriarty, 3). In 1991, the environmental protection agency officially declared the sub-grade soil content to have been sampled at 290,000 parts per million. This information was featured as being over five hundred times the allotted amount. The EPA's typical sample rate for determining a hazardous pollution situation

is 400 parts per million.Even though this condition never gets formally addressed in the proposal, information regarding the tracing of this location needs to be identified. The National Lead Industries used to market their services for the smelting and refinement of Lead to Atlantic Steel and many other Iron companies.

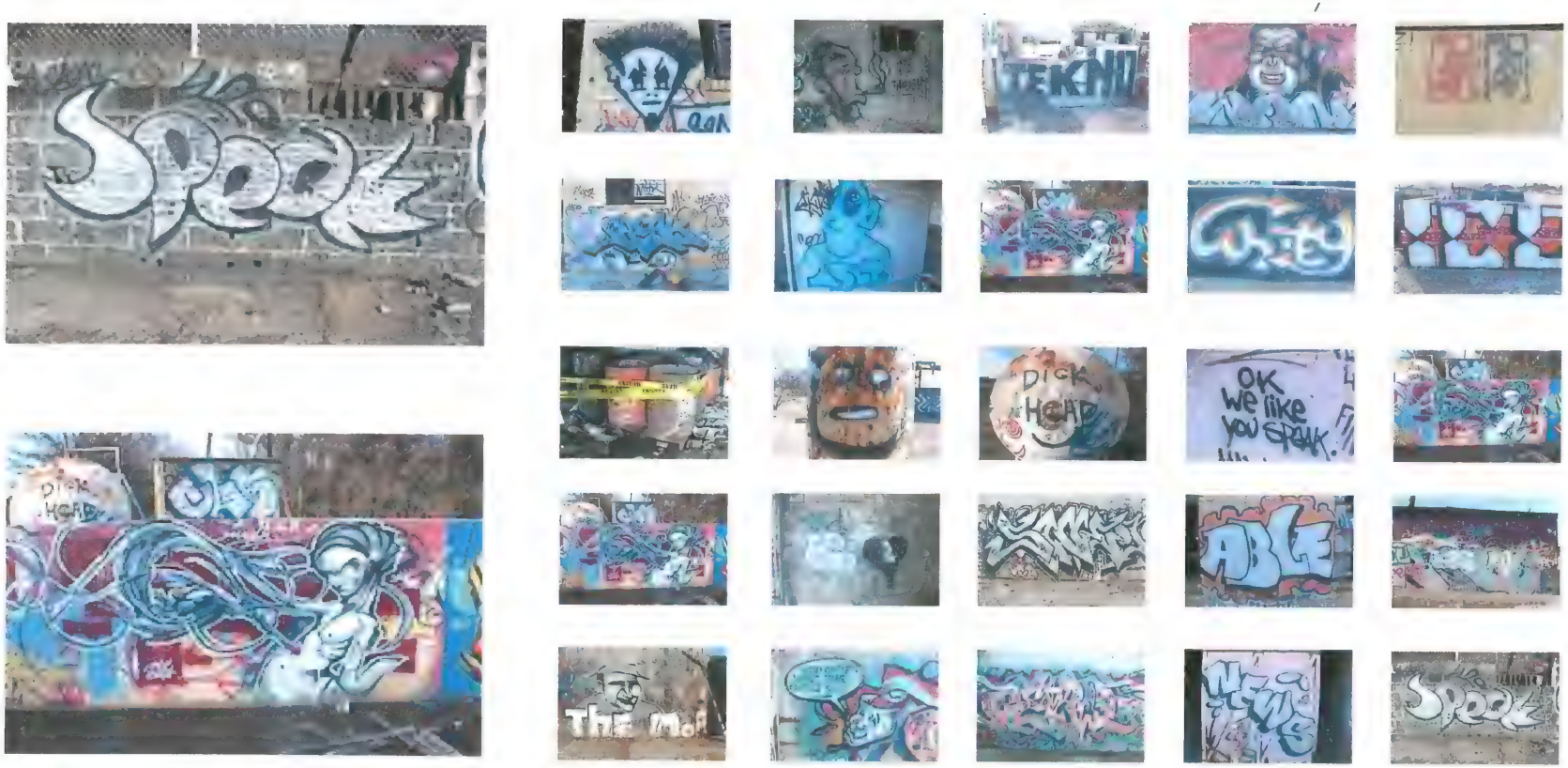


Figure 81. Graffiti markings

Figure 82. Interior view

Figure 83. Exterior view

The process of transforming the material Lead began in 1912. The reported property also has over 25 underground-unprotected storage containers. All of the water drainage in this area fed directly through this contaminated site. The traveling water floated southwest and northeast directly above the subterranean water table. The original structures that previously defined the property have been erased. The only physical fragment that obviously extrudes above the ground plane is the elevated foundation plinth and the remaining one story structure. Both are in a state of deterioration. This 90 year-old shed had received a noticeable 8,000 square foot addition during the 1960's. Photos indicating the relic structures torn condition can be visually documented in Figures 82 and 83.

The building's linear accessibility promotes a simple logic for approaching the input and output of material goods. The site can be mechanically described by the fragmented placement of leftover equipment. The conveyor like devices can be indicated through the overhead crane, lifts, levelers, and scales (Figure 84). The old rusted industrial moving devices provide an imagery of a jurassic by-gone era. The ghost-like machine spirit of this place displays how technology can makes things obsolete.

The building's new front has now shifted south. The south face of this structure was never seen from the city because the Steel mill chimneystacks had camouflaged the site's presence. Since the plant's erasure, this background building has been staged as a spectator for observing the city's skyline (Figure 84). A drawing showing all of the mechanical devices used to formerly employ this industrial site can be shown on Figure 85.

Figure 84. View from overhead crane and view north from the old steel mill site

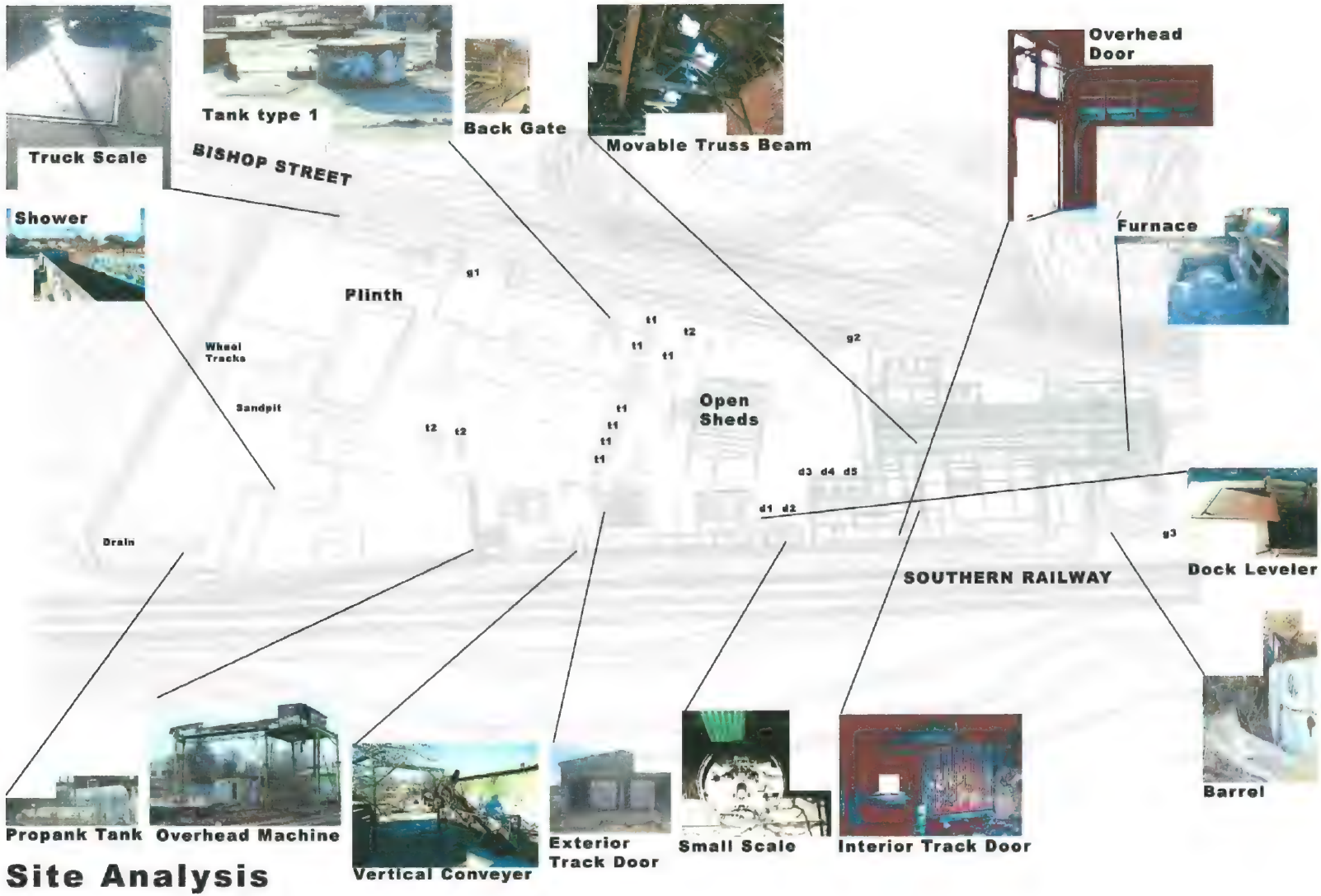


Figure 85. Map indicating mechanical movements

Process

The initial process to define montage within the thesis investigation in relationship to the site was to establish and confirm absolute intervals contained within the property's boundary lines (Figure 86). Using the site as a mechanism to inform a specific tactic for sequentially designing the intervention, the intervals that were selected were derived from concrete or significant immovable objects like the outdoor plinth or the existing front façade. These registrations were construed as editing scribes that featured a repetitive type of reading longitudinally across the entire site. The negotiation of insisting on these lines presented the site's inherent structure and symmetry, which ultimately designated an anticipatory approach to conveying a linear experience. Iteration 3 (Figure 88) derived these line intervals as a method for understanding possible mechanical movements.

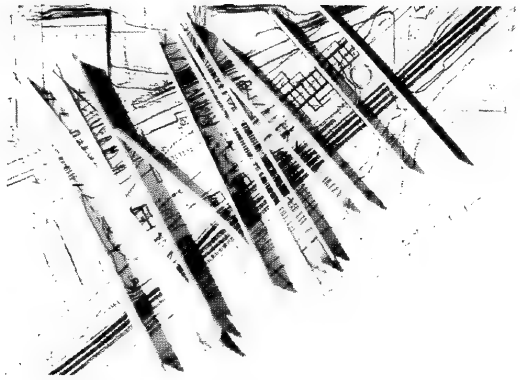


Figure 86. Iteration 1

Since the site featured the physical displacement of material matter, the construct for representing movement began to mimic Edison's 1895 New Jersey black box studio. The literal translation of a moving barrier manifested the idea of a cellular wall construction. This idea of a flexible modular façade combined with a perimeter fence like construction mandated the mechanical idea of hinged space along Bishop Street. This move would provide outdoor privacy but not serve as a true iteration in deploying

montage as a piece of film construction to inform the overall design. The departure point for assigning a clear and specific definition for montage became evident when making a deliberate move to force an insertion that had to be augmented by a audience viewing situation (Figure 91).

Figure 87. Iteration 2

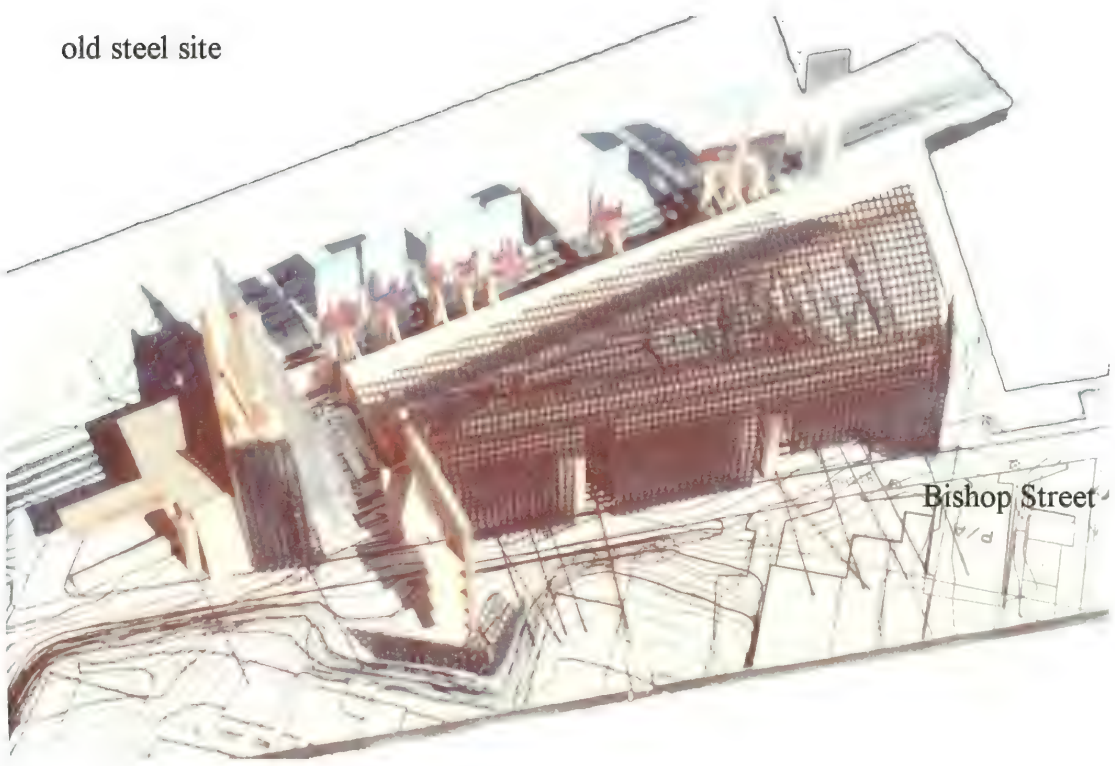


Figure 88. Iteration 3

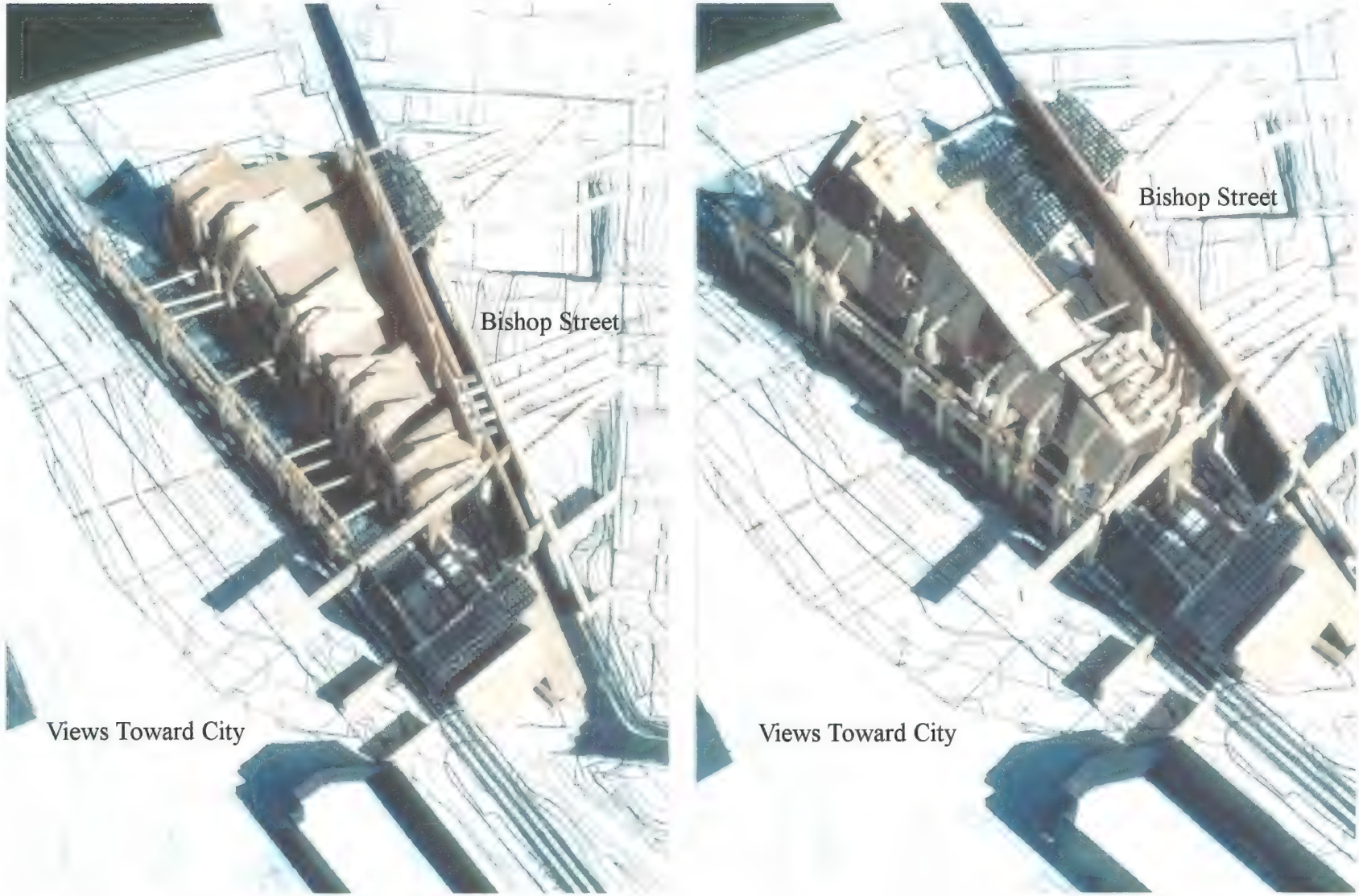


Figure 89. Iteration 4

Figure 90. Iterations 5,6,and 7

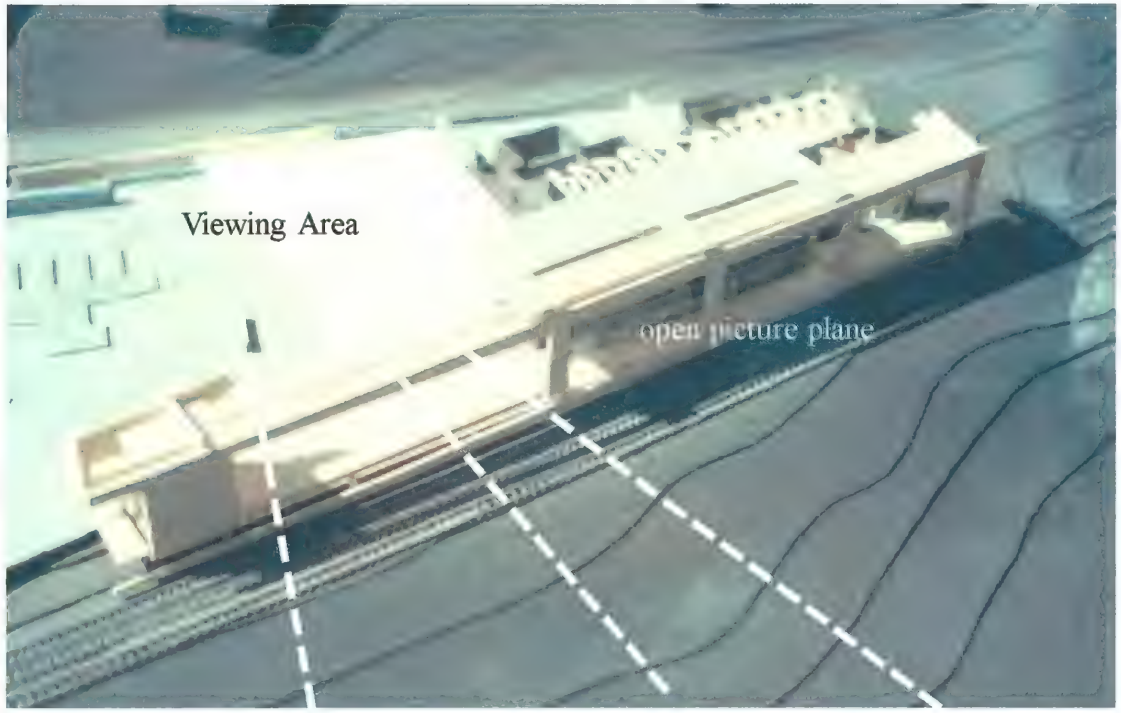


Figure 91. Iteration 8- open picture plane

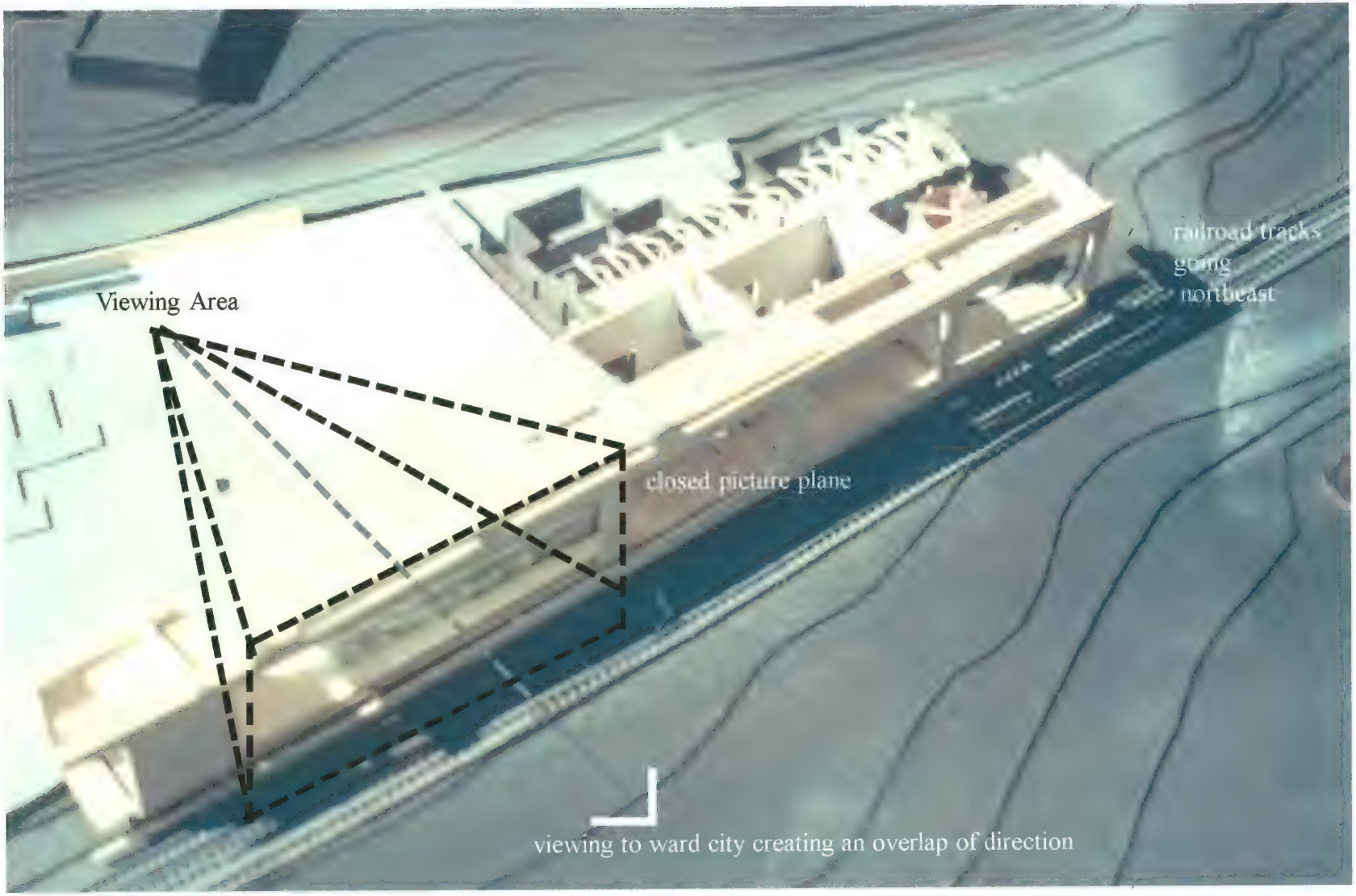


Figure 92. Iteration 8- closed picture plane

Product

The final product permeates with several layers of cinematic montage. By subscribing the Eisenstein's method of constantly inserting new information into the picture plane at different intervals, the intent was to make a visceral reading of this move spatially as well as architecturally. The framed version of viewing montage is a performance located within the site and outside the building. This occurs within a dynamic scene. The examined scene was encased into a mechanical motion going from left to right. At this outside edge boundary, the action that gets framed is a clear depiction of both midtown and downtown Atlanta. The insertion of both contexts is revealed through a transparent holographic screen that provides a new window for viewing both the new layer of buildings in Atlanta while still presenting a datum for projecting motion pictures. The high-rise construction within the skyline of Atlanta represents a communion of commercial, technological, economic and social power. This level of interaction between real and imaginary are transfixed into one space.

The new visual promenade for compounding this invasion between what is seen and what is unseen was determined by the capacity to accommodate the proposed program (see appendix A). The spatial requirement needed to fulfill the program's film festival was determined to be the number one priority to be programmatically resolved.

This opportunity of recourse to see over fifty independent production artist's work within a given week of time created the thread to manifest montage. The artists would display their work on this invisible surface. The distinction of this operational procedure was forced to unfold in this local. The changes in consciousness that regular cinema affords bridges the openings to the architectural realm by deconstructing optical viewing points within a specific boundary (frame). This dismantling participates in a suggestion to psychologically reinterpret place. This level of interaction between the building and the city ritualizes space in a manner that now allows the a visual penetration to occur in all directions. The proposed stage area for this event extends the internal site insertion to be located outside of the property. The external relationship that is generated from the site makes the city an active audience member. The temporary reading of the moving image that physically moves recognizes a new field of motion.

The blurring of focal planes registers a more detailed area for this interstitial volume. The participants who visit this proposal see not just new screenings of different media but also share in the fluctuating levels of activated building space. This reference utilizes the screen as a non-identifiable platform for motion picture viewings. Montage

engages the mood of an outdoor environment that is set parallel to the mood or tone of a particular movie production. Architecturally, the dim light of cinema creates an imagination theater. The nature of makeshift (Ad Hoc) approaches to exploring building space has always been a historical cinematic tradition.

The demonstration of rhythmic montage also establishes a path of fragmenting circulation views around and through the new proposal. The scope and scale of this cutting technique constitutes the impression of the visual brutality that this editing construct allows. The transverse circulation scenarios that run perpendicular to the main procession compositionally get re-assembled through its random size and random placement of punched openings. In this project, the repositioning of context, cinema, and audience fosters an ambiguous dialectical reading through the practice of montage. The forms proposed with this thesis are constructed above the existing railroad beds that physically enter the grounds of the site. The stadium seating is set between the west end of the Butler building addition and the east side of the existing overhead crane. The new production studio space is superimposed on top of the 1960's foundation addition.

The remaining section of interventions is manipulated within the floor area of the old industrial shed. The removal and transferal of the ten foot wide by two hundred foot long steel plate reveals the basement addition. This is where the physical removal of one steel surface plane is undertaken to reveal the new editing laboratory. The outside dock area is primarily extended to function in the same manner as it was originally designated. The existing barrel drum is reassigned as an un-programmed gathering entrance area where 360-degree projectors could be used. The parallel approach to staging events in this space can be denoted from sequence cut 1 through 11on Figure 93 to show the overall organizations of linear volumes set to reface the south elevation. Since the initial program's manifestation has remained intact, that being a place to view and produce new experimental film productions, the project's three main components have been spliced together utilizing the most remarkable devices to construct meaning, architecture.

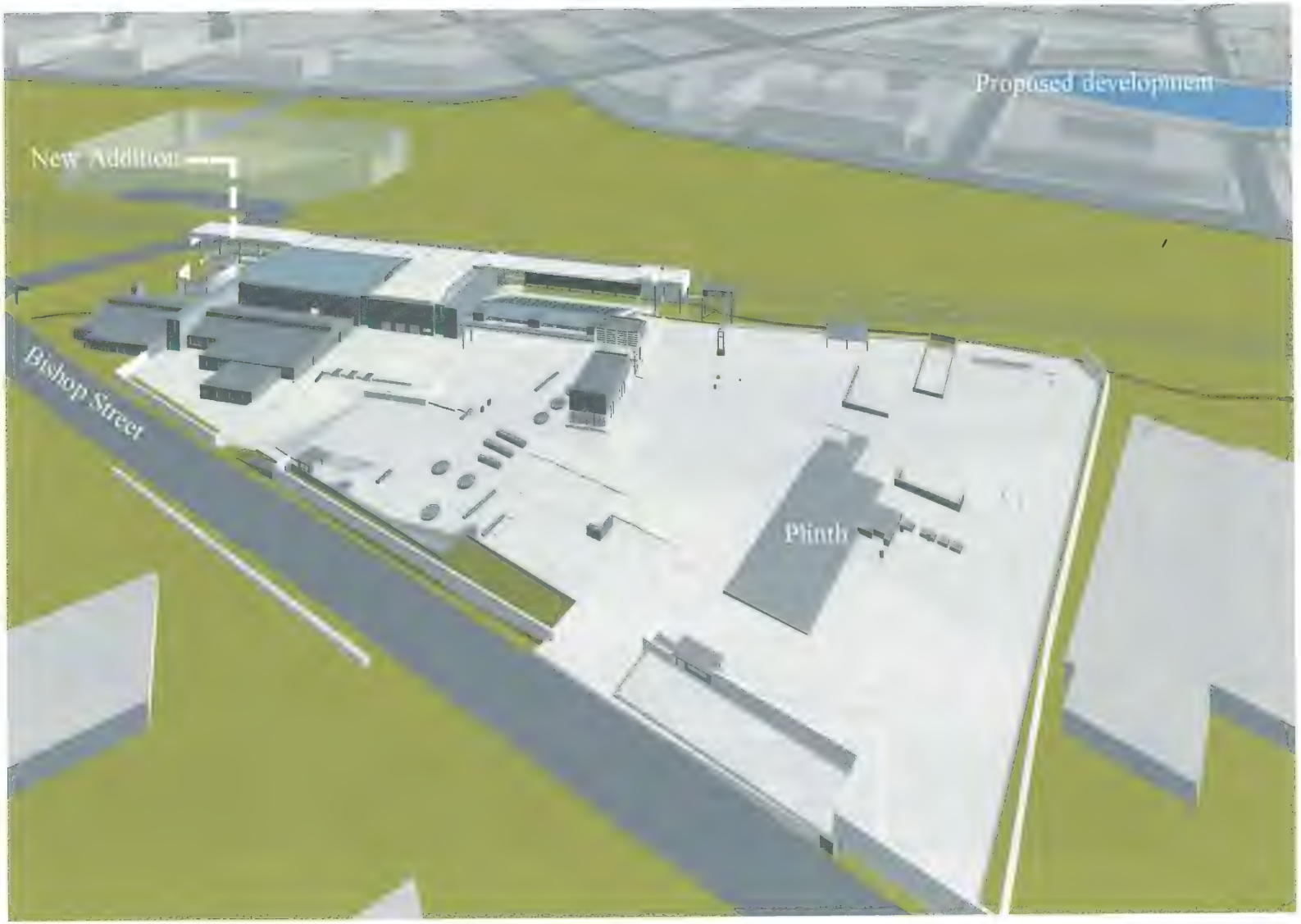


Figure 93. Site rendering,view south

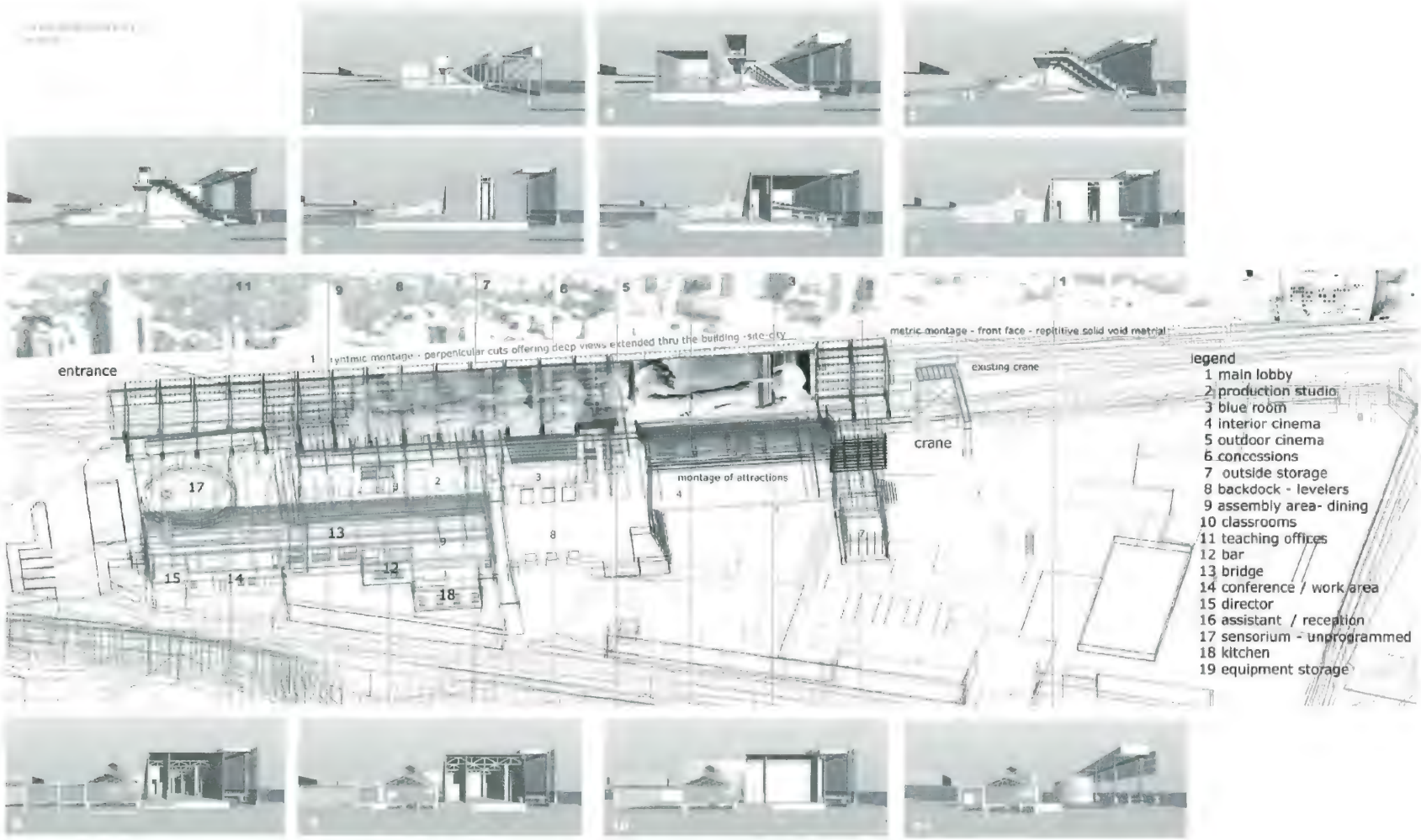


Figure 94. Spatial Diagram

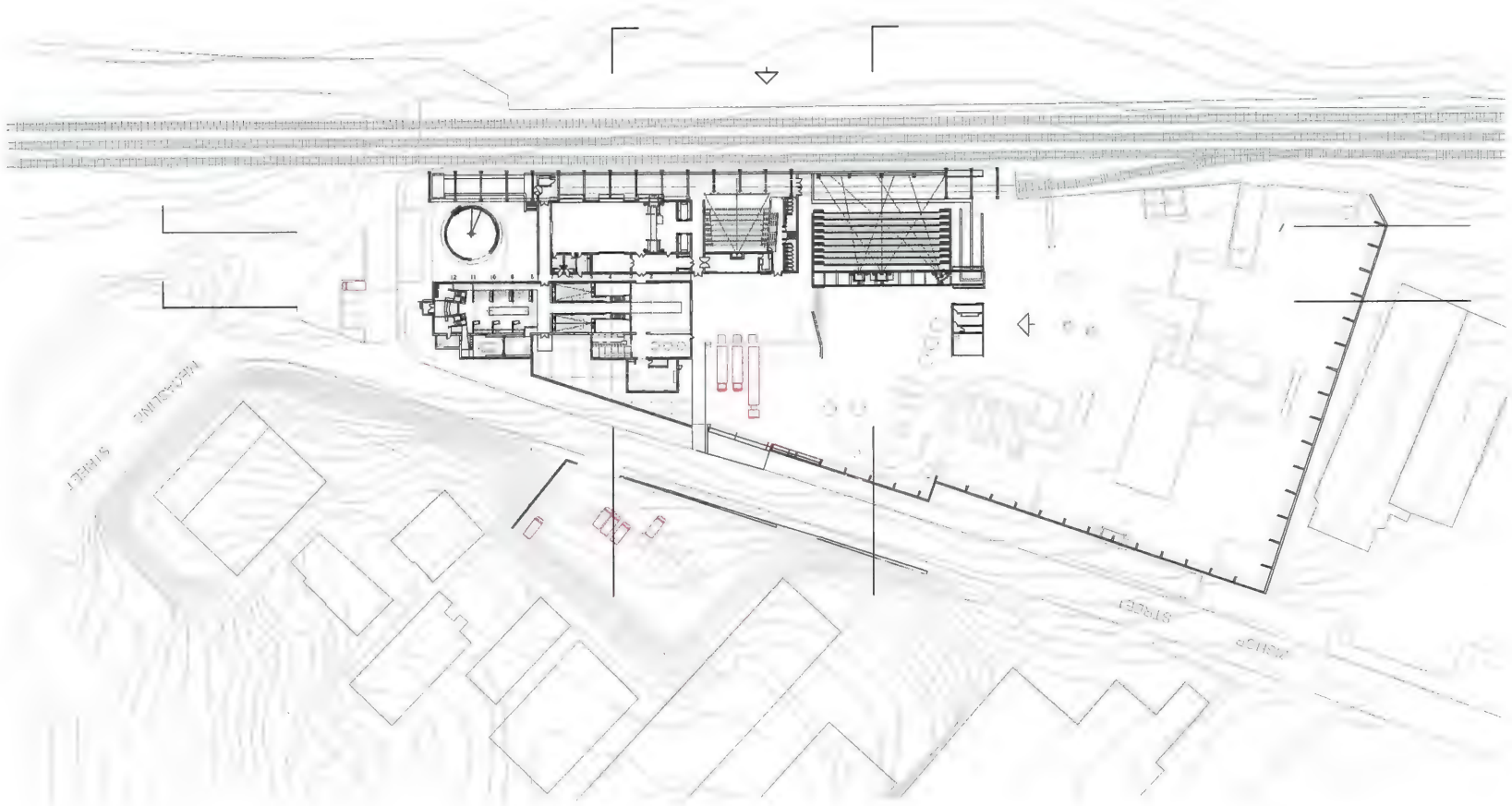


Figure 95. Site Plan

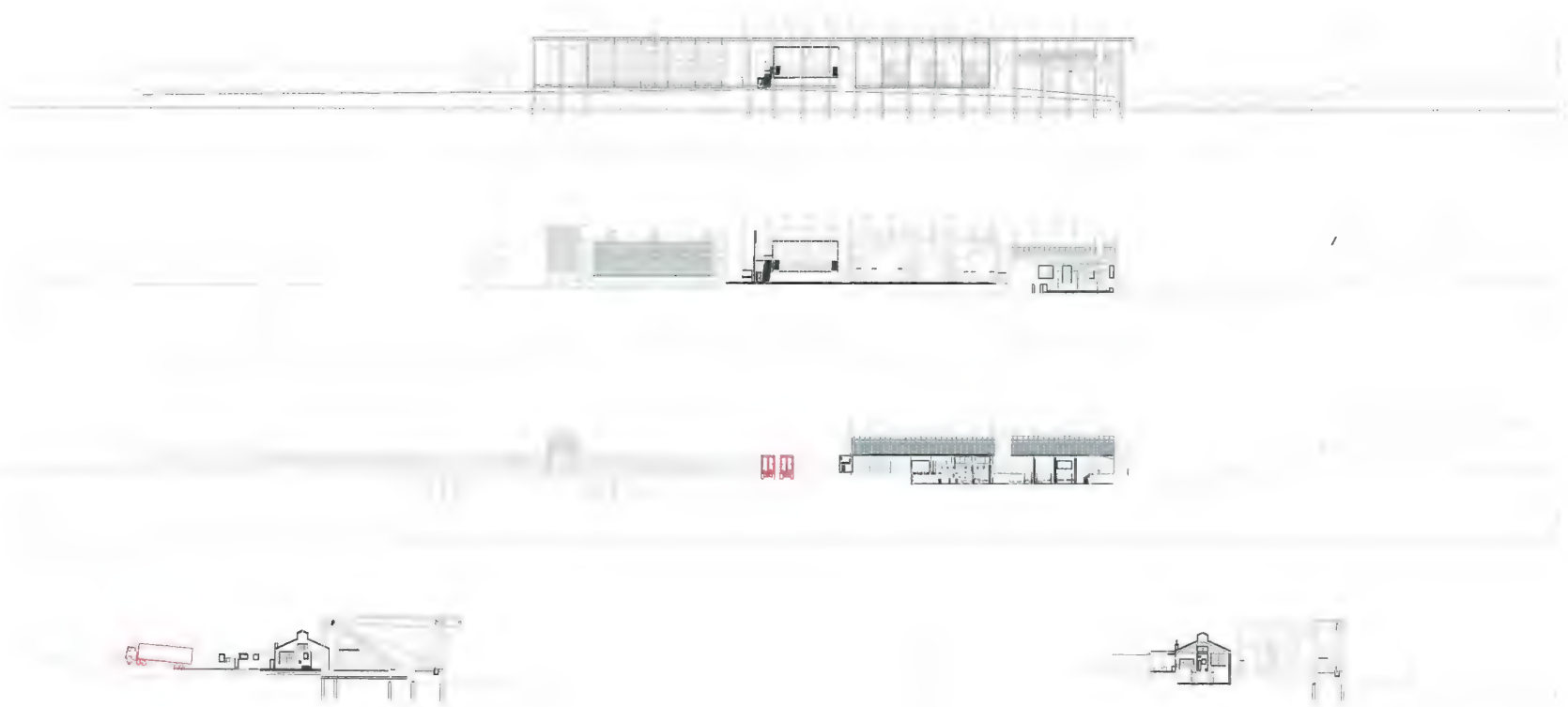


Figure 96. Site sections and elevations

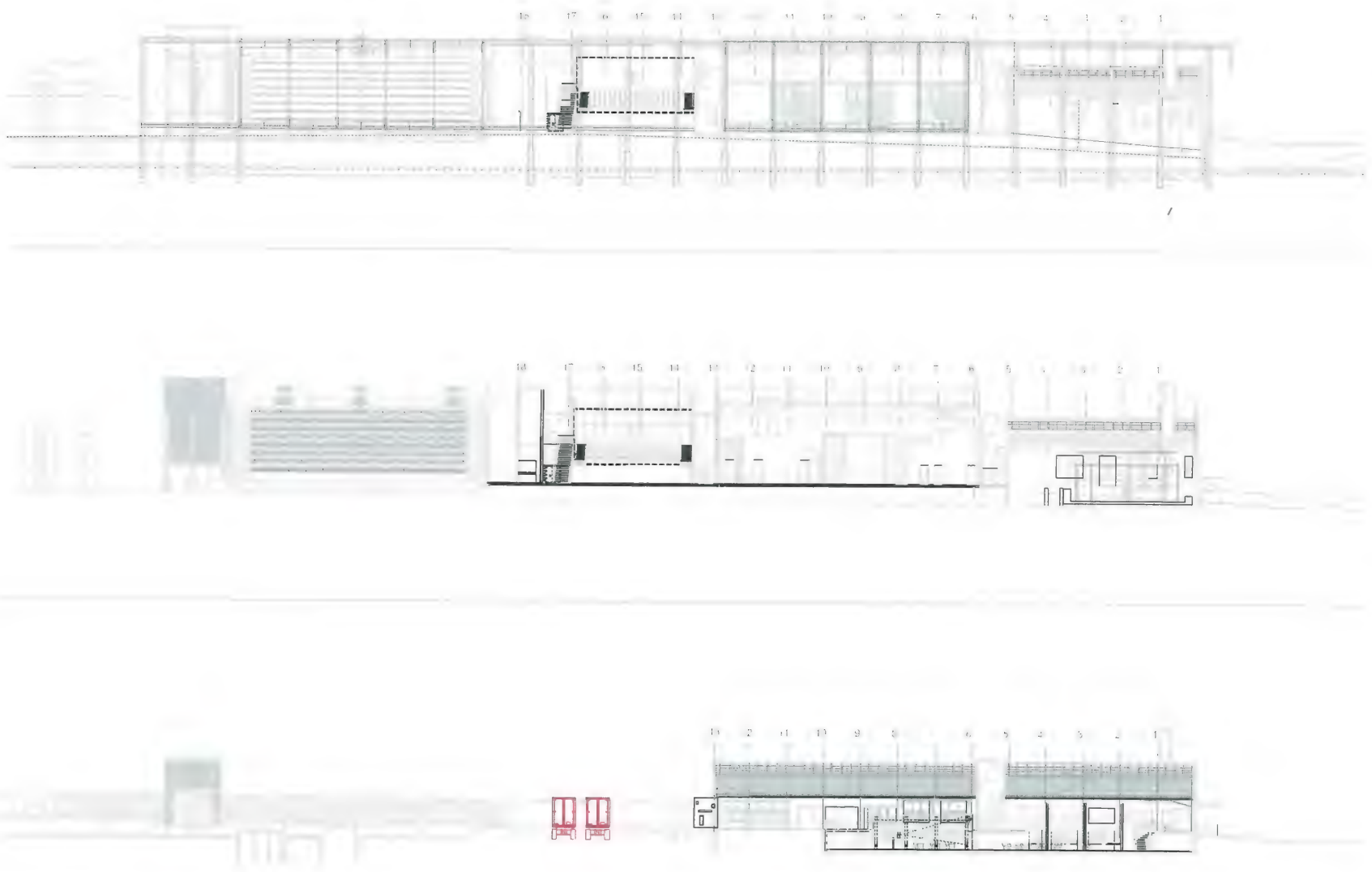


Figure 97. Enlarged site sections and elevations

Figure 98. South facade rendering

Figure 99. Front entrance view

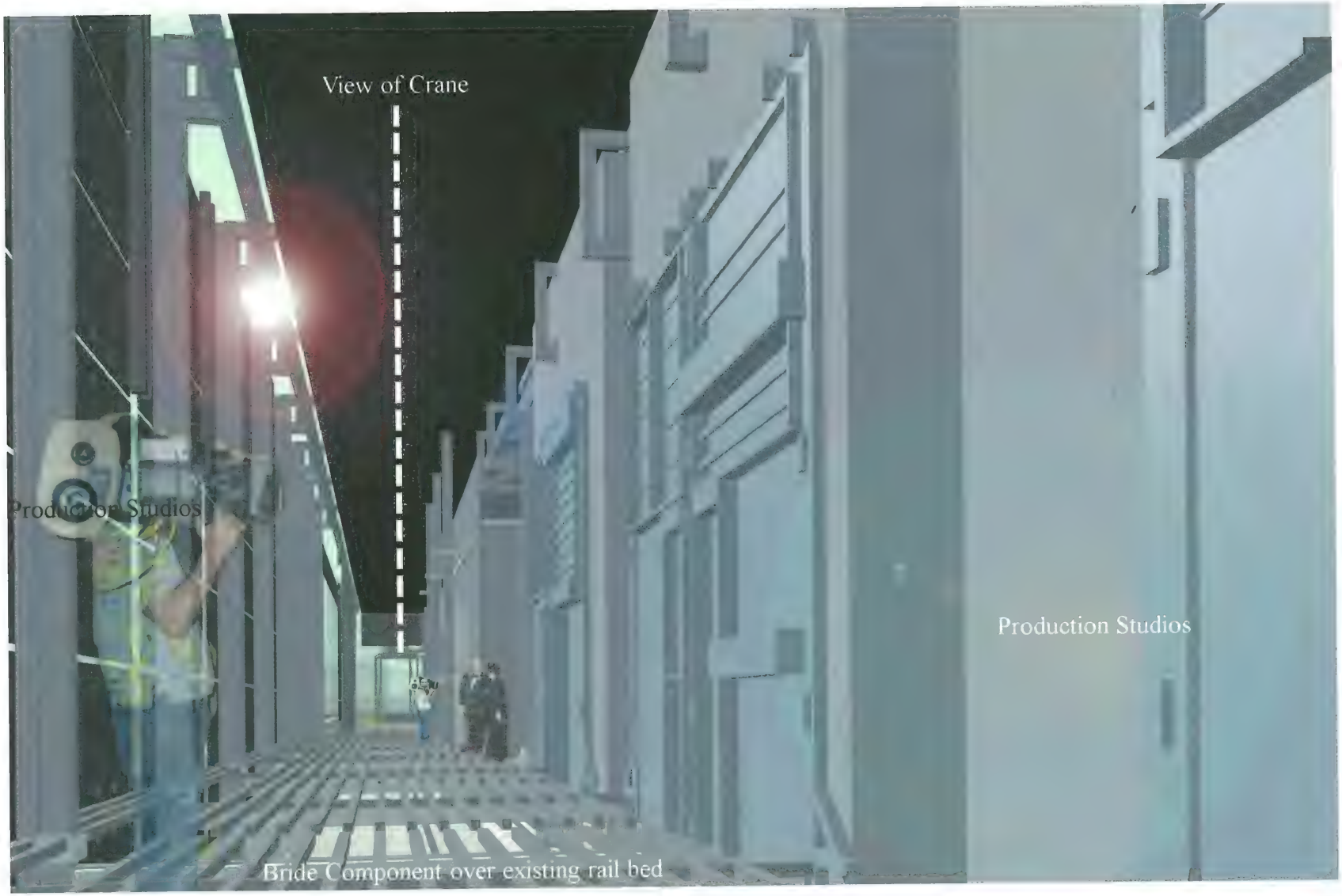


Figure 100. Front entrance view

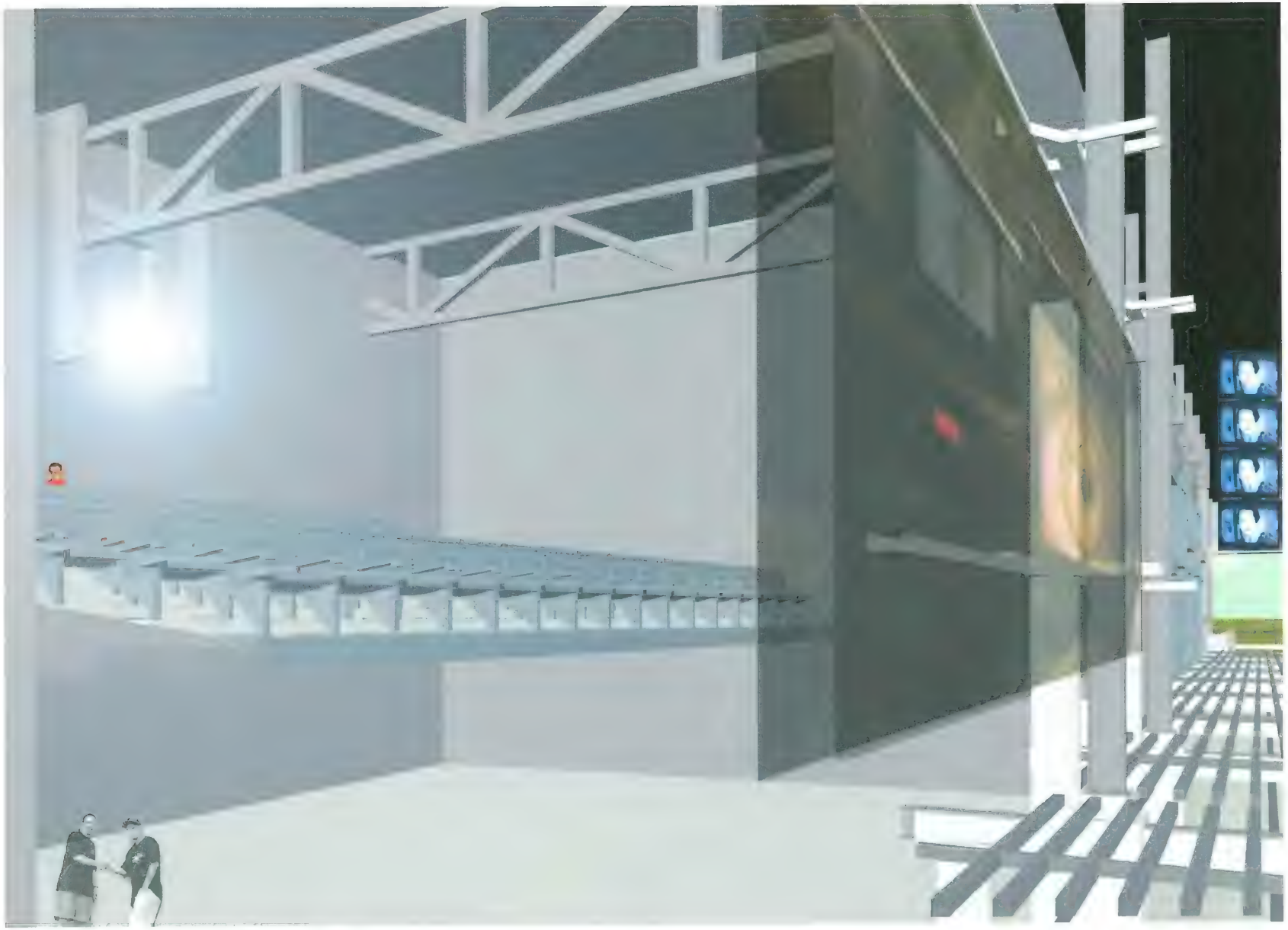


Figure 101. Suspended Cinema

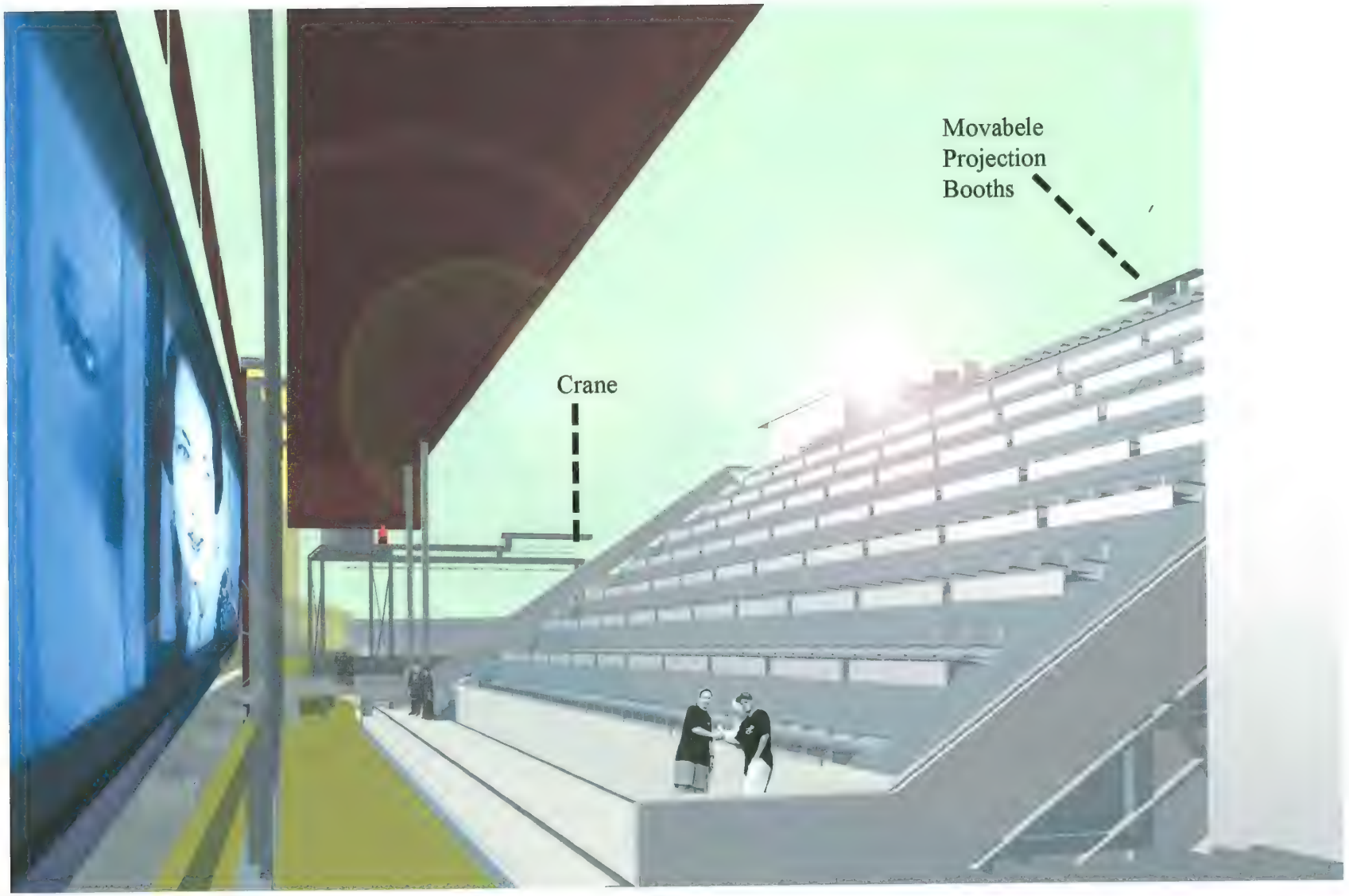


Figure 102. Outdoor Stadium Cinema

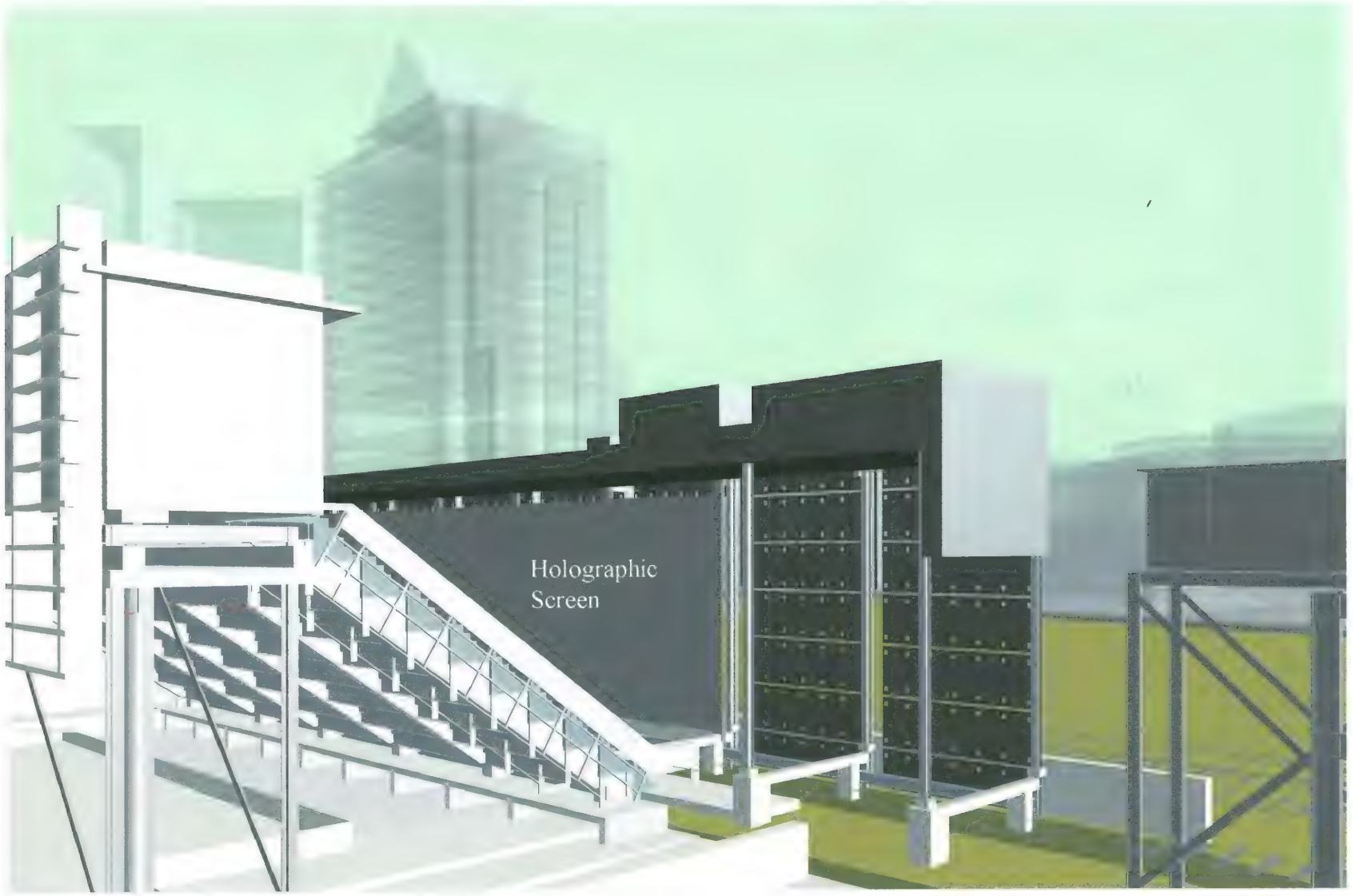


Figure 103. Outdoor Stadium Cinema facing south

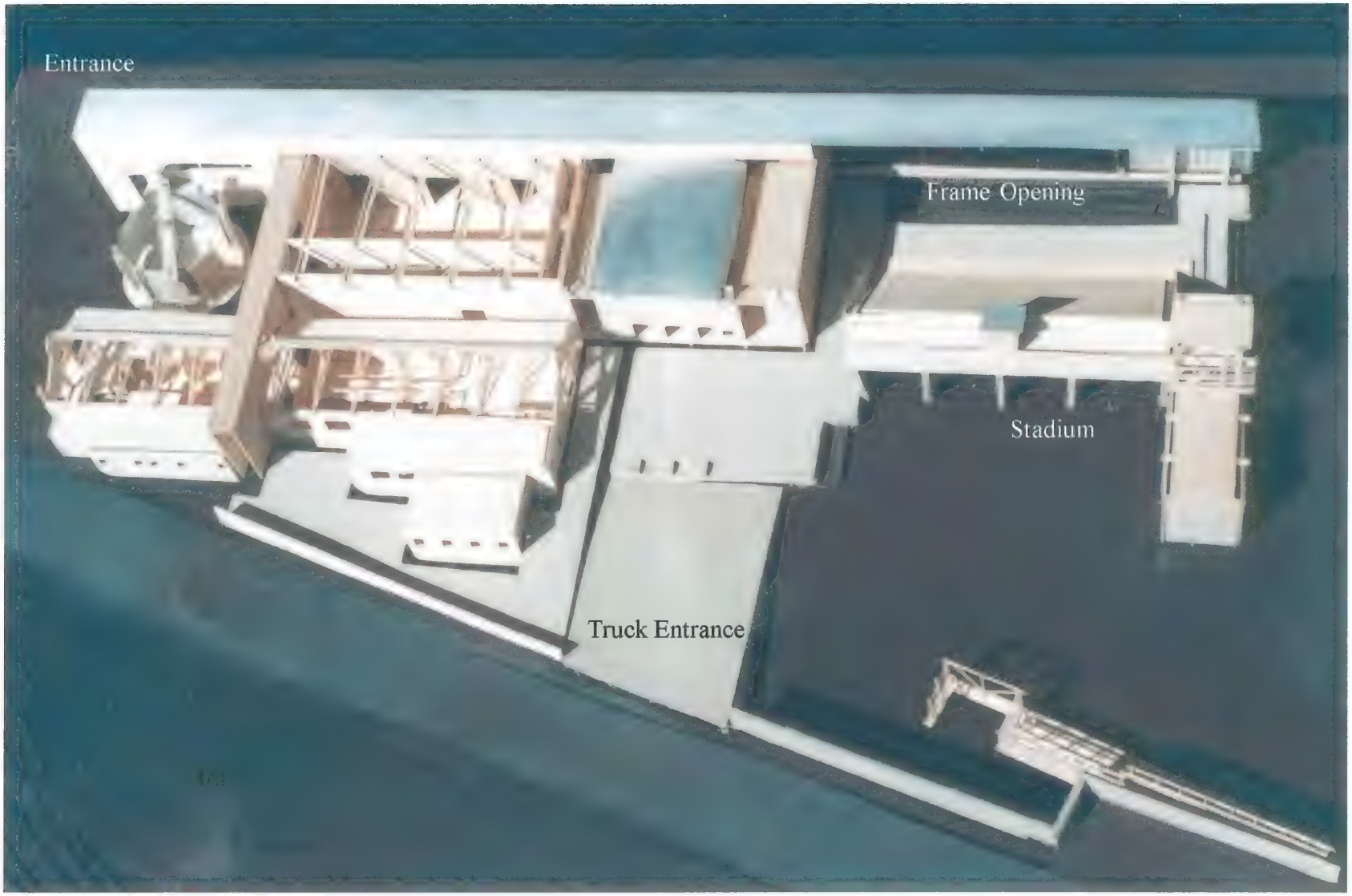


Figure 104. 1/16 scale site model

Figure 105. 1/16 scale site model

Figure 106. 1/16 scale - Stadium screen location

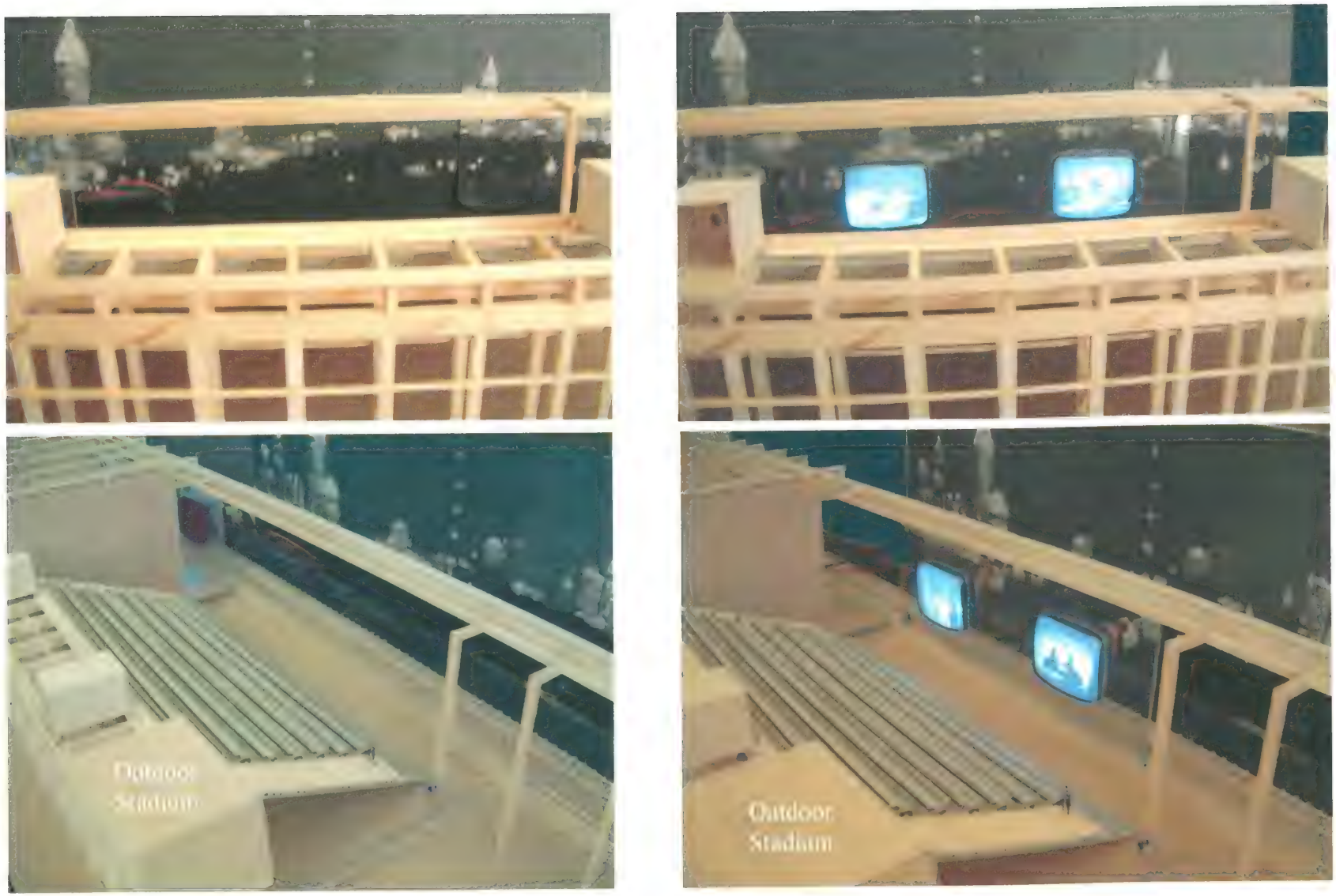


Figure 107. 1/4 scale - Stadium screen location

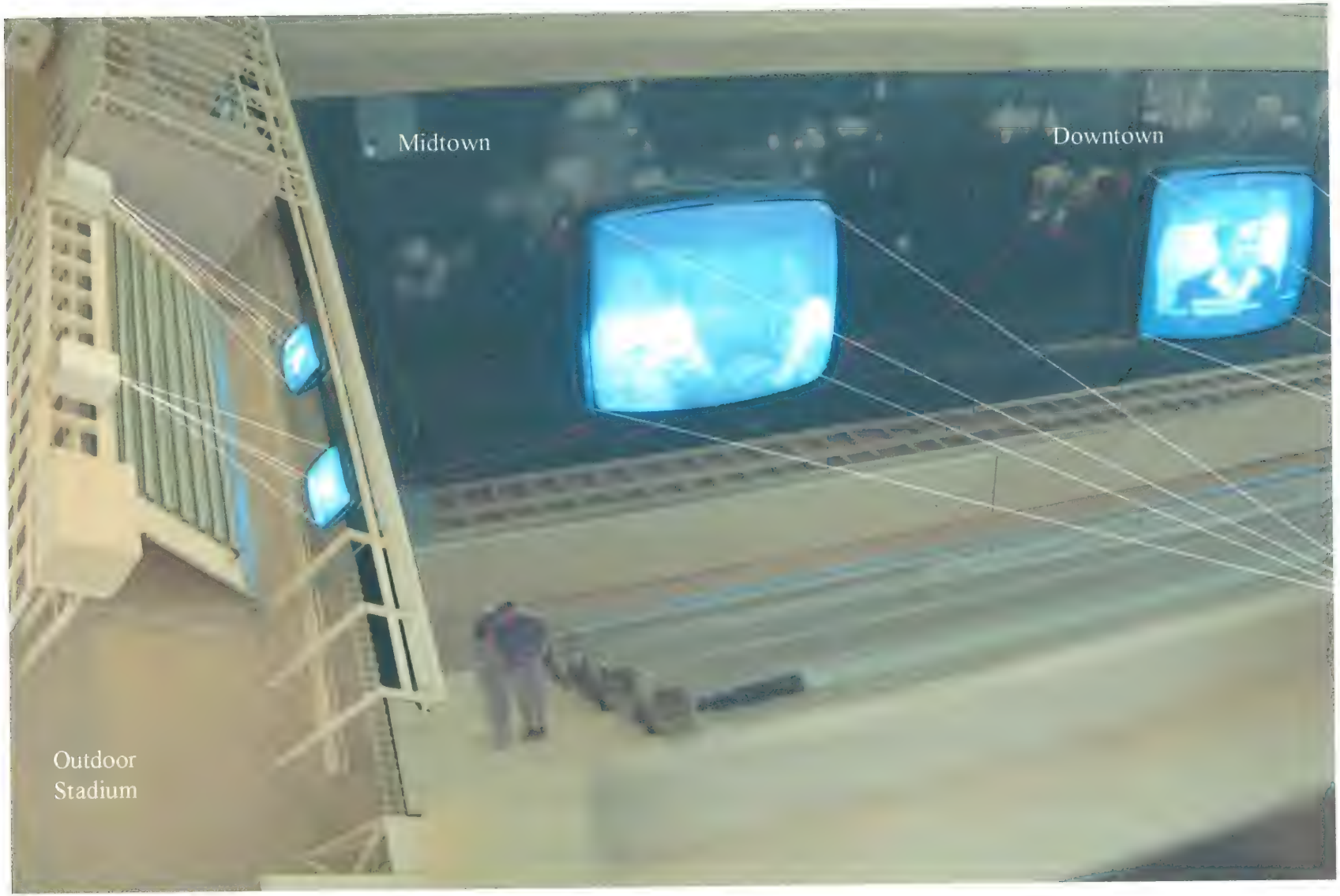


Figure 108. Multiple projection scenario

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APPENDIX A

Project Program – Thesis Proposal / Space allocation

Three main components :

1 - Image (film and video center),
2 - Production Space (Pre – Post)
3 – Cinema Indoor and Outdoor

Image – Independent Media Artists Georgia Etc (Non-profit organization)

Exhibition (permanent, temporary, and visiting)
Assembly (dining/ kitchen)
Conference/ meeting room
Classrooms for workshops
Office space (Administrative Staff, Instructors, Custodial, Maintenance)
Library / Archives
Delivery and Holding
Storage
Editing booths
Sound - Mixing Room
Art Department - shop
Screening Rooms

Production Space

Indoor (6000 sf requirements)
Dressing / Rehearsing rooms
Outdoor (open to existing backlot conditions)
Storage space

Cinema Space

Cinema (1) that expand from 1 to 270 people
Outdoor Amphitheater – 400 seats
Movable Projector Booths
Restooms
Concessions

APPENDIX B

Figure 109. Map sequence of *Battleship Potemkin*

Figure 110. Map sequence of *Battleship Potemkin*

Figure 111. Map sequence of *Battleship Potemkin*

Figure 112. Map sequence of *Battleship Potemkin*

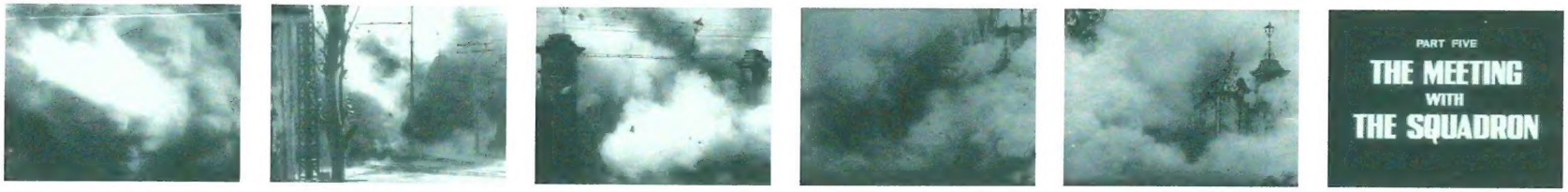
Figure 113. Map sequence of *Battleship Potemkin*

APPENDIX

Figure 114. Map sequence of *Battleship Potemkin*

Figure 115. Map sequence of *Battleship Potemkin*

Figure 116. Map sequence of *Battleship Potemkin*



Sergei Eisenstein - Battleship Potemkin

scene : **Odessa Steps- part 4**

FRAME DISTANCE

- Extreme Close-Up Shot
- Close Shot
- Medium Shot
- Long Shot
- Extreme Long Shot

FRAME VIEW

- Extreme Low
- Low Angle
- Eye Level
- Above
- Bird's
- Aerial

FRAME COMPOSITION

- Horizontal
- Vertical
- Diagonal
- Niether

Speed of action during

Movement	Composi	View	Angle
slow			
med.			
fast			

Figure 117. Map sequence of *Battleship Potemkin*